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CATALOGUE

OF THE

BRONZES,

GREEK, ROMAN, AND ETRUSCAN,

IN THE

DEPARTMENT OF GREEK AND ROMAN ANTIQUITIES,

BRITISH MUSEUM.

BY

H. B. WALTERS, M.A., F.S.A.,

ASSISTANT IN THE DEPARTMENT.

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PREFACE.

THIS Catalogue of Bronzes, prepared by Mr. H. B. Walters, has been revised by myself, and also by Mr. Cecil H. Smith and Mr. Arthur H. Smith.

In the INTRODUCTION Mr. Walters has discussed the methods of ancient bronze work, its artistic character and its uses. It seemed advisable that this should be done at some length because attention has frequently been called to the want of a continuous statement of this kind in English.

A. S. MURRAY.

DEPARTMENT OF GREEK AND ROMAN ANTIQUITIES,

February, 1899.

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P. 3, under No. 42, *add* : Tomb 38. Furtwaengler and Loeschcke, *Myken. Vasen*, pl. B, fig. 27, p. 17.
P. 5, under No. 58, *for* pl. 150, fig. 2, *read* : pl. 146, fig. 6 *b*.
P. 20, under No. 213, *for* $2\frac{1}{2}$ in., *read* : $4\frac{1}{2}$ in.
P. 45, under No. 305, *add* : *Arch. Zeit.* 1876, p. 9.
P. 48, under No. 317, *add* : *Gr. Dial.-Inschr.* 4614.
P. 50, under No. 332, *add* : *Athen. Mittheil.* xix. (1894), p. 210 ; *C. I. A.* iv. 908 *b*.
P. 67, under No. 486, *add* : Micali, *Mon. Ined.* pl. 50, fig. 5.
P. 68, under No. 493, *add* : *Bull. de Corr. Hell.* xxii. (1898), pl. 3, p. 201.
P. 99, line 19, under No. 632, *for* " cords " *read* " chords."
P. 176, under No. 964, *add* : Brunn, *Denkmaeler*, 53, 54.
P. 248, under Nos. 1523, 1524, *add in each case* : A similar example in the Ashmolean Museum, Oxford.
P. 322, under No. 2457, *add* : *Archaeologia*, xxxix. p. 509 ; cf. *C. I. L.* iii. Suppl. 12031[15].

INTRODUCTION.

I. HISTORICAL ACCOUNT OF THE COLLECTION.

THE collection of classical bronzes in the British Museum has been formed from a nucleus which is almost coeval with the foundation of the institution; indeed the history of several specimens can be traced back even beyond the year 1753, when that event took place. This original nucleus was formed by bequests or donations from Sir Hans Sloane * (1753), Mr. Hollis † (1757–1765), the Earl of Exeter (1760), and Mr. Pitt Lethieullier (1756). The present of the Earl of Exeter consisted of the head of Sophocles (No. 847), the history of which can be traced back even further than 1760; brought from Constantinople to England by the second Earl of Arundel (1586-1646) ‡ at the beginning of the seventeenth century, it remained in the possession of that family till 1721. It figures in a painting of the Earl and Countess by Van Dyck, now in Arundel Castle. § In the above-mentioned year it was purchased by Dr. R. Mead, from whom it passed to the ninth Earl of Exeter in 1755, who in his turn bequeathed it to the Museum. The recently-acquired Apis-bull (No. 3208) was also once in the possession of Dr. Mead.

In 1772 the first parliamentary grant was made for the augmentation of the Museum collection, to the amount of £8410, a part of which was devoted to the acquisition of antiquities collected by Sir W. Hamilton, ‖ when British Ambassador at Naples from 1764 to 1800, partly by purchase, partly from excavations set on foot by himself. His chief passion was for painted vases, but the collection included also a considerable number of bronzes, mostly statuettes of deities, of Etruscan and Graeco-Roman work, fibulae, and Roman stamps. The bronzes numbered altogether 627, chiefly pieces of armour. Many of them are from the neighbourhood of Naples and Mount Vesuvius.

The beginning of the nineteenth century saw a great advance in the

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* From the Sloane Collection: Nos. 761, 778, 943, 1093, 1118, 1170, 1171, 1709, 1748, 1759, 1919, 1924, 2541.

† From Mr. Hollis: Nos. 917, 942, 1044, 1087, 1207, 1298, 1374, 1477, 1483, 1575, 1601, 1798, 1808. See, for these two collectors, *Brit. Mus. Cat. of Sculpture*, i. Introd. Mr. Lethieullier gave the figure of Harpocrates, No. 1500.

‡ Edwards, *Lives of the Founders of the Brit. Mus.*, p. 174; *Dict. of Nat. Biogr.* xxviii. p. 73.

§ Described by Walpole, *Anecdotes of Painting*, i. p. 297.

‖ For an account of Sir W. Hamilton, see Edwards, *Lives of the Founders*, p. 347 ff.; Michaelis, *Ancient Marbles in Gt. Britain*, p. 109.

Museum collection in all branches of Greek and Roman antiquities, but chiefly in sculpture, owing to the acquisition of the Elgin and Phigaleian marbles and the great collection of Mr. Charles Towneley.* The latter was purchased in 1805 by Act of Parliament for £20,000. Mr. Towneley's collection also included many fine and interesting bronzes. Of these the largest are the Heracles from Byblos, No. 827, and the Apollo, No. 987, the latter having been purchased at the Choiseul sale by Mr. Towneley; the Heracles had been sent to England in 1779 by Dr. Swinney, Chaplain to the Factory at Constantinople. Among other Towneley bronzes may be mentioned the Eileithyia and the Satyr with ram (Pl. II.); the Etruscan cista with the sacrifice of Polyxena (743); and several fine Etruscan mirrors, notably Nos. 244, 541, 544, and 723. These were purchased in 1814 by a second Act.

For the next ten years the collection of bronzes received few, if any, additions, but in 1824 it was greatly enriched, both in quality and quantity, by the bequest of Mr. Richard Payne Knight,† who left all his antiquities to the Museum, including marble busts, gems, coins, and vases, but above all, bronzes. He was regarded as the greatest connoisseur of his time, and a curious characteristic was that he denied the possibility of beauty and magnitude existing together, so that he limited his acquisitive energies almost entirely to the smaller productions of art. The chief attraction among his bronzes was formed by the Paramythia group, found near Dodona in Epirus in 1792 and 1796, nearly the whole of which came into his hands. Those now in the Museum (Nos. 272–281 and 1445) were collected by Payne Knight from various sources. Nineteen in all were found at Paramythia, and some were purchased at Janina by a Greek merchant, who rescued them from being melted down by a coppersmith. From him they came partly into the possession of the Czernicheff family, partly into the hands of M. de Wierislowsky; the latter share was purchased by Payne Knight. Of the others, two were given to Payne Knight by the Earl of Aberdeen, and one was purchased by him from a Greek dragoman; two more came into the possession of Mr. Hawkins. The Czernicheff bronzes consisted of a Zeus, a Satyr, an Eros, a triple Hecatè, and a Hera. Those purchased from M. de Wierislowsky were Nos. 272–274 and 276–280; the Zeus, No. 275, he acquired from the Greek dragoman, and Nos. 281_{1-2}, from the Earl of Aberdeen. Into Mr. Hawkins' possession came a Hermes (*Spec. Ant. Sculpt.* ii. 21) and the Aphroditè and Anchises mirror-case, of which No. 287 is a cast. The nineteenth bronze was a Heracles, which found its way to Russia.‡

Among the other Payne Knight bronzes the two most important are the Apollo after Canachos (Pl. I.) and the Hermes (Pl. XXIV.); the latter was found at Pierre-en-Luiset, near Lyons, on February 19th, 1732. "Two labourers named

* For a detailed life of Mr. Towneley and account of his collection, see Ellis, *Towneley Gallery*, 2 vols., 1846; also Michaelis, *Ancient Marbles in Gt. Britain*, p. 127, and Edwards, *Lives of the Founders of the Brit. Mus.* p. 369 ff.

† Michaelis, *Ancient Marbles in Gt. Britain*, p. 119 ff.; Edwards, *Lives of the Founders*, p. 401 ff.

‡ *Spec. Ant. Sculpt.* ii. p. lxv.; Edwards, *Lives of the Founders*, p. 407; see Pls. v–vii.

Claude Bouillet and Gabriel Leandrat, being driven from their work by a heavy shower of rain, observed a small cave near a cascade, the mouth of which was stopped up by a large stone. This they immediately removed with their pick-axes; and within found this figure, which they forthwith carried to a Mons. Janin, a bourgeois of Huis, in whose possession it remained to the year 1747; when it came to the knowledge of the Abbé Chalat, almoner of the Chapter of Belleville, who purchased it of Janin, and had the circumstances of its discovery taken in a *procès-verbal* before a notary, which he sent to Comte Caylus; who has published it in the seventh volume of his Antiquities, p. 268, and given engravings of the pedestal, the purse, and the gold torques, *Suppl.* pl. lxxvi. . . . It continued in the possession of the Abbé Chalat at Belleville, in the Beaujolois, till the year 1788, when he died and left it to his friend the Abbé Tessant at Paris, who, upon the dangers which threatened all the French clergy in the year 1792, sold it to me." *

Other of these bronzes worthy of mention are the helmet (251) dedicated by the Argives from the spoils of the Corinthians; the tablet (264) with a treaty between the Eleans and Heraeans; a head of Hermes of Greek work (283); a bust of Triton (975); a statue of the youthful Dionysos (1326); and various Etruscan mirrors and statuettes.

In the year 1823 an important acquisition was made by the liberality of His Majesty King George IV., who presented the bronze helmet from Olympia (250) with an inscription recording its dedication by Hiero and the Syracusans after the victory over the Tyrrhenians in B.C. 474. It had been found at Olympia in 1817, and presented to the King by Sir Patrick Ross.

During the next few years the most important accession was that of the Siris bronzes (Pl. VIII.), found in 1820 and purchased from the Chevalier Bröndsted in 1833 by public subscription. This was followed by a series of Etruscan acquisitions, mostly candelabra, vases, and statuettes from the Canino excavations at Vulci and from the dealer Campanari (1837–1847).† Through the agency of the latter was acquired an interesting group of objects from the Lake of Falterona (Nos. 450, 459, 463, 614–616, 679). About 600 statuettes and votive objects in bronze were found in and near this lake, and it is supposed that they had fallen in a landslip.‡ The lake is high up on the mountain side, and it has been suggested that it possessed certain medicinal qualities which would account for the presence of a shrine containing these votive objects.§

In 1850 the Museum acquired the contents of the Polledrara tomb, or Grotta d' Iside, near Vulci. These objects are very important for the history of early Etruscan art, as they include several Egyptian vases and scarabs in porcelain, which give the tomb an approximate date of about 600 B.C.

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* Payne Knight, *MS. Catalogue of Bronzes*, p. 181.

† See Nos. 588, 591, 594, 597, 609, 659, 668, 782; 392, 587, 590, 599, 619, 747, 755, 781.

‡ See Micali, *Mon. Ined.* p. 86 ff., and Dennis, *Etruria*², ii. p. 107 ff.

§ Braun in *Bull. dell' Inst.* 1842, p. 179.

The bronzes include a female bust, two braziers, and sundry vases (434–439).*

In 1851 a considerable addition was made to the collection in a branch previously little represented, that of Gaulish bronzes, by the acquisition of the Comarmond collection of statuettes and smaller objects found chiefly in the neighbourhood of Lyons. In 1856 Sir William Temple bequeathed to the Museum his fine collection of vases, bronzes, terra-cottas, and other antiquities, which included several fine bronze statuettes and a good collection of arms and armour from Southern Italy. Between the years 1856 and 1867 the additions were mostly small, consisting of isolated specimens from the Hertz (1859), Strangford (1864), Pourtalès (1865), and other collections, together with a number of early Greek bronzes excavated by MM. Salzmann and Biliotti at Cameiros, Rhodes, in 1863–4 (Nos. 132–175).

In the course of the next two years a great increase resulted from the acquisition of the collections of the Duc de Blacas (1867) by purchase, and of Mr. James Woodhouse, of Corfu † (1868), by bequest. One of the best specimens in the latter collection is the engraved diskos (248) from Sicily. Two well-known bronze tablets (262 and 263) with archaic inscriptions should have passed with this collection to the Museum, but fell into private hands, and were only finally acquired in 1896. The collection of M. Fejervary-Pulszky also came into the market in 1868, and from it the Museum obtained the so-called Meleager (1453) and other interesting specimens. In 1870 and 1872 a valuable donation was received from Mr. Ruskin in the shape of a series of bronze weapons (1–27) from M. Biliotti's excavations at Ialysos, in Rhodes, all of the Mycenaean period.

But some of the greatest treasures of the present collection have been obtained from the famous dealer, Signor Castellani, whose first contribution was made in 1865, and included the figure of a philosopher from Brindisi (848), the Etruscan Demeter (Pl. XII.), and several fine statuettes and Etruscan mirrors, also a collection of Greek armour from Southern Italy. These were followed by the Hypnos head (267) and sundry bronze vases in 1868, and a series of fibulae, rings, keys, and small bronze objects with the collection of gems and gold ornaments acquired in 1872. In 1873 the Museum through the same agency became possessed of the splendid bronze head from Armenia (266), the equally fine heroic figure from the Lake of Bracciano (Pl. VIII.), the archaic statuette with diamond eyes from Verona (Pl. I.), and many fine statuettes and mirrors. Finally, at the last Castellani sale in 1884, several very fine Etruscan cistae were acquired.

During the last twenty-five years the collection of bronzes has increased but slowly, the additions made being more remarkable for quality than quantity. In 1878 a large collection of small objects was presented by General Meyrick, but nearly all the other acquisitions have been isolated purchases or donations, such as the Marsyas (269) in 1876, the leg from a colossal statue (265) purchased

* *Bull. dell' Inst.* 1839, p. 71 ; Micali, *Mon. Ined.* pls. 3-8 ; Abeken, *Mittelital.* p. 268 ff. ; Dennis, *Etruria*[2], i. p. 457 ff. ; *Journ. Hell. Stud.* xiv. p. 206 ff.

† Edwards, *Lives of Founders*, p. 702.

from M. Piot in 1886, and the series of bronze mirror-cases (288–302). We must not, however, omit to mention the considerable number of early bronzes obtained during the Museum excavations in Cyprus, chiefly at Enkomi (Salamis) in 1896; the special importance of these bronzes is that they nearly all belong to the Mycenaean period.

II. HISTORY OF BRONZE-WORKING IN ANTIQUITY.

The earliest bronzes in the collection belong to the Mycenaean period or later Bronze Age of Southern Europe, and have been obtained from Rhodes, Cyprus, and other localities; but of the exact provenance of the greater number we have no record.

The Bronze Age, its character and duration.

On the subject of the Bronze Age in Southern Europe a very extensive literature has arisen, but it may be regarded as a matter of general agreement that throughout Europe there was a period when on the one hand stone fell into disuse for cutting-implements, and on the other iron was practically unknown or at any rate little used for tools and weapons. It is however impossible to fix hard-and-fast limits for this stage of civilisation, as not only does its approximate duration vary in different countries, but it is overlapped by the Stone Age on the one side and the Iron Age on the other. And it is very probable that the Bronze and Iron Ages make their respective appearances earlier in some countries, and at a comparatively late date in others; thus for instance Maspéro traces the use of iron in Egypt back as far as the Sixth Dynasty (3300–3100 B.C.),* while in Greece it was quite unknown until Homeric and post-Mycenaean times, about 800 B.C.

In the Old Testament, especially in the Pentateuch,† we find occasional mention of the use of iron, as opposed to the frequent mention of brass (*i.e.* bronze); but some of these passages must not be pressed, such as *Gen.* iv. 22, which speaks of Tubal-Cain as "the forger of every cutting instrument of brass and iron" (R.V.). Here the A.V. reads "an instructor of every artificer in brass and iron," a phrase which recalls Pliny's frequent allusions to early artists as *inventors* of particular processes, implying no more than that they were early workers in metal, like Daedalos.

As far as concerns actual remains of the Bronze Age discovered on Greek soil, the contents of tombs of the Mycenaean period may be considered to answer with tolerable accuracy to this period. Little was found at Mycenae itself, but a considerable number of bronze weapons have been found in Rhodes (see

* Maspéro, *Guide au Musée de Boulaq*, p. 296; see also Reinach in *Revue Archéol.* viii. (1886), p. 119, and Evans, *Ancient Bronze Implements*, p. 6. It seems most probable that in Egypt both bronze and iron had always been known and worked from the earliest times, and that there was no succession of the two Ages as in Europe. Cf. Piehl in *Ymer* for 1888, p. 99.

† *E.g. Numb.* xxxi. 22, xxxv. 16; *Deut.* iii. 11, iv. 20, xxvii. 5; *Job* xxviii. 2.

Nos. 1–42), and more recently in Cyprus much bronze of this period has come to light. In the Museum excavations at Enkomi in 1896 the hoard of a bronze-founder (Nos. 94–114) was discovered a few feet below the surface. The contents are described *seriatim* in the Catalogue, and include almost every variety of implement, besides masses of bronze in an unworked state.

We may classify the evidence for the existence and duration of a Bronze Age under three heads: (1) the direct testimony of literature; (2) indirect deductions drawn from literature; (3) the evidence of finds and of technical processes.

As regards (1) we have sufficiently definite statements in Hesiod, *Op. et Di.* 150 ff., and Lucretius, v. 1286 ff. The former in speaking of a Bronze Age says:

τοῖς δ' ἦν χάλκεα μὲν τεύχεα, χάλκεοι δέ τε οἶκοι,
χαλκῷ δ' ἐργάζοντο· μέλας δ' οὐκ ἔσκε σίδηρος.

The passage in Lucretius is probably a reminiscence of that just quoted, and runs as follows:

Posterius ferri vis est aerisque reperta,
et prior aeris erat quam ferri cognitus usus,
quo facilis magis est natura et copia maior.
Aere solum terrae tractabant, aereque belli
miscebant fluctus et vulnera vasta serebant
et pecus atque agros adimebant. . . . .
Inde minutatim processit ferreus ensis
versaque in opprobrium species est falcis ahenae,
et ferro coepere solum proscindere terrae
exaequataque sunt creperi certamina belli.

(2) Secondly, there are the indirect deductions to be drawn from literary evidence, from the incidental mention of bronze or iron in the earliest writings, such as Homer and the Pentateuch, or from later historians such as Herodotus and Thucydides. It is possible, however, that evidence from non-classical sources such as the early Semitic writings does not affect the question of European or at any rate of Greek civilisation. We have seen above that there is evidence for the use of iron in Egypt as early as the Sixth Dynasty, and Prof. Petrie has found remains of bronze in the Fourth Dynasty (3800–3600 B.C.).* No doubt the knowledge of both was acquired by the Israelites during their sojourn there; the passage in *Genesis* (iv. 22) is, as we have seen, susceptible of another interpretation. The evidence from Homer is discussed later on. Herodotus (i. 68) speaks of the surprise evinced by a man at seeing a smith (for whom he uses the word χαλκεύς) working in iron.

Another form of evidence to be drawn indirectly from literature is the

* Petrie, *Medum*, p. 36; see also Evans, *Ancient Bronze Implements*, p. 8, and *Brit. Assoc. Report*, Liverpool meeting, 1896, p. 930.

deliberate avoidance of iron in connection with religious observances, as in the lines of Hesiod (*Op. et Di.* 741) :

μήδ' ἀπὸ πεντόζοιο θεῶν ἐν δαιτὶ θαλείῃ
αὖον ἀπὸ χλωροῦ τάμνειν αἴθωνι σιδήρῳ.

Frazer in the *Golden Bough* (i. p. 172) considers that the aversion to the use of iron in ritual dates from the time when it was a novelty, and consequently viewed with suspicion. This trait may be observed not only in the Mosaic Law, but in both Greek and Roman cults.*

(3) Thirdly, we have the evidence from actual finds, and from our knowledge of the technical processes and scientific attainments of the earlier ages. We have pointed out that, as far as classical soil is concerned, iron is nowhere found before the end of the Mycenaean period, *i.e.* about 800 B.C. We have also noted that the tombs of the Mycenaean period in Cyprus have yielded large numbers and a great variety of bronze implements. Again, in Italy, the lake-dwellings of the plain of Lombardy, which are coeval with the oldest settlement at Hissarlik, yield evidence of a primitive method of bronze-casting, but no traces of iron. The earliest remains of iron are found in the cemeteries of Villanova and the oldest parts of the necropolis of Cervetri (ninth and eighth centuries B.C.), but only in inconsiderable fragments ; the bronze remains from this source are of an advanced and superior character.

So far, all the evidence points in the same direction. The weightiest objections against the existence of a Bronze Age before that of iron are of a purely scientific nature. It has been urged that it is incorrect to regard the working of iron as developed from that of bronze, as the more complicated process from the simpler. The melting-point to which it is required to raise iron to separate it from the ore is not so high as that required for copper, and it is assumed that so high a temperature as 1100° C. was not easily reached in primitive times, while the 700° C. required for iron was more readily obtained.† Another difficulty is that in order to obtain bronze a supply of tin is essential, and connotes an extensive commercial intercourse, which cannot be predicated before the time of the Phoenicians. Thirdly, it is maintained that some of the ornamentation on primitive bronzes can only have been produced by a steel (or iron) tool.

A way out of the difficulty is suggested by Beck.‡ He supposes that when the peoples of Europe first came into contact with the civilisations of Western Asia, in a very remote pre-historic period, they had practically no acquaintance with the methods of obtaining and working metal, except in so far that they

* *Classical Review*, vii. (1893), p. 391 ; Movers, *Phönizier*, ii. pt. 3, p. 68 ; Höck, *Kreta*, i. p. 264 ; Preller-Jordan, *Röm. Mythol.*[3] i. pp. 112, 130, ii. p. 135 ; and *Deut.* xxvii. 5.

† We may recall the elementary methods adopted by Benvenuto Cellini in casting his Perseus, in order to obtain sufficient heat for the metal to melt (see *Life*, *ed.* Symonds, 1896, p. 361 ff.).

‡ *Geschichte des Eisens*, i. p. 44 ff.

could produce rude objects from iron ore. In the course of commerce they would have met with bronze weapons and tools of advanced technique and ornamental appearance, which would attract them to such an extent as to cause them to give up the working of the rough iron ore for that of the new metal. This would be supplied to them in a ready-mixed state, from which they would have no difficulty in working it up into the required forms. Gradually their newly-acquired knowledge of technical processes in bronze would be extended to that of iron, and hence the apparent transition from one metal to the other.

This hypothesis does not, indeed, dispose of all the difficulties, but may be taken for what it is worth, in connection with the other kinds of evidence which have already been discussed. Granting, however, that the Bronze Age was succeeded by an Iron Age in Europe, it remains to decide the complicated question as to the period at which the working of iron was introduced.

Earliest introduction of Iron.

In the tombs of the Mycenaean period on Greek soil no iron has ever been found except a few finger-rings in the lower graves of Mycenae and two lumps of unworked iron from the burnt city of Troy. On the other hand, nine iron spear-heads and knives were obtained at Assarlik in Caria (cf. p. 8), while in Cyprus a certain amount of iron has been found in tombs containing two scarabs of Amenophis and Taia, as also pottery of Mycenaean character; this however may belong to the time when iron was gradually coming into use, notwithstanding the presence of these scarabs. The evidence is, in fact, the same in all the Mediterranean countries; where iron has been found, it is in insignificant quantities. The only argument that can be urged on the other side is that, owing to the more perishable nature of iron, it has disappeared more completely than bronze. In answer to this, it is only necessary to point out that in the later tombs it has been found sufficiently often and in sufficient quantities to refute such a hypothesis. The date of the introduction of iron-working seems to vary in different parts, but nowhere can evidence be obtained for its appearance earlier than 1000 B.C. Even then it was only used for swords and other weapons, owing to the strong religious prejudice to which allusion has been made.

Iron in Homer.

The Homeric poems are, of course, an important source of testimony. The passages where iron is mentioned seem to imply that iron stood to bronze much in the same relation as gold stands to silver or silver to plated metal nowadays. It was in a sense a precious metal. This we learn from such passages as *Il.* xxiii. 826 ff.:

> αὐτὰρ Πηλεΐδης θῆκεν σόλον αὐτοχόωνον,
> ὃν πρὶν μὲν ῥίπτασκε μέγα σθένος Ἠετίωνος,
> ἀλλ' ἤτοι τὸν ἔπεφνε ποδάρκης δῖος Ἀχιλλεύς,
> τὸν δ' ἄγετ' ἐν νήεσσι σὺν ἄλλοισι κτεάτεσσιν, κ.τ.λ.

Other passages which point to the value set upon iron are *Il.* vi. 48, vii. 473, xxiii. 261, and *Od.* i. 184. The word actually occurs 48 times in Homer,

23 in the Iliad and 25 in the Odyssey. Prof. Jevons* has summed up the question by laying down that iron is not more common in the later Homeric poems than in the earlier, and that all these poems must be placed at the beginning of the Iron Age; further, that if Homer lived in the Mycenaean period, iron must have been known in that period; if it was not, then even the earliest poems must be post-Mycenaean. If his conclusions are correct, we see that they point roughly to this result—that the Mycenaean period is coincident with the Bronze Age, and the time at which the Homeric poems were compiled with the beginning of the Iron Age, at all events in Greece. But it must be borne in mind that a strong line of demarcation must not be drawn between the Mycenaean and the Homeric civilisations; if they are not actually contemporaneous, as maintained by many authorities, they cannot lie far apart, representing as they do respectively the end of the Bronze Age and the beginning of the Iron Age.

The "Copper" Age.

Another question which arises in this connection is concerned with the use of pure copper as contrasted with bronze. It has been maintained by some scholars† that there was a period in Europe during which copper only was known, either from an ignorance of the properties of tin as an alloy, or from the difficulties of procuring the latter metal. Such a question can only now be solved by an exhaustive analysis and comparison of primitive weapons and implements, as even where they are known to be of more or less pure copper, the appearance is much the same as when the metal is mixed with tin. There is every reason to suppose that many, if not all, of the early bronze weapons from Cyprus are composed of pure copper; and it is, of course, a well-known fact that the working of copper was known from the earliest times in Cyprus, with its rich mines; the question which remains doubtful is that of the supply of tin available, not only for Cyprus, but for other countries.‡ On the whole, it seems to be too sweeping an assertion to lay down that there was a Copper Age in the sense in which we speak of a Stone or Bronze Age. The most natural explanation is this: that in Cyprus, as elsewhere, when copper first became known, it was worked by itself. Finding that this was unsatisfactory, and that sufficient hardness could not be obtained for their weapons, men sought for an alloy that they could use, and gradually the properties of tin became known, and that metal itself became a popular article of commerce. There is much reason for supposing that this so-called "Copper Age" was confined to Eastern Europe and Asia, a part of the world where tin was not easily obtained, until the Phoenicians brought it in large quantities from the West.

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* *Journ. Hell. Stud.* xiii. p. 31.

† See especially Much, *Die Kupferzeit*[2] (Vienna, 1885); also Myres, *Cyprus Mus. Cat.* p. 14 ff., and in *Science Progress*, July, 1896, pp. 347, 357, and *Anthropol. Journal*, xxvii. p. 171 ff.

‡ Dr. J. H. Gladstone (*Proc. Soc. Bibl. Arch.* xii. p. 230) gives the results of analysis of various early Egyptian and Assyrian bronzes; the proportion of copper varies from 89 to 93 per cent., and some are of pure copper; the tin never exceeds 11 per cent.

Definition of Bronze and meaning of χαλκός.

The word "Bronze" has been generally adopted by archaeologists to designate a mixed metal composed chiefly of copper, with an alloy of tin, which latter is found by the analysis of many specimens to range from twenty to nine per cent. The combining, tempering, and casting of this mixed metal were, as we have seen, known to Oriental nations at a very remote period, and long antecedent to the dawn of Hellenic civilisation; but it was reserved for the Greeks and Etruscans to bring this art to perfection, and to develop the full capabilities of the metal.

The Greek word for bronze or copper is χαλκός, used indiscriminately for either. This word occurs very frequently in Homer, and the general opinion is that he uses it in the sense of bronze; for instance, a sword made of χαλκός could hardly be of copper, or it would not break off sharp (cf. *Il.* iii. 363), and in any case it would not be a very practicable weapon. Moreover, as we have seen already, the use of weapons of pure copper belongs to the very earliest period of the Bronze Age, and it is certain that tin was known in Homeric times. In later times, the word χαλκός acquires the more general sense of "metal," just as the word χαλκεύς comes to mean "a smith."

Sources whence Copper and Tin were obtained.

As to the sources from which copper was obtained by the ancients, Pliny (*H.N.* xxxiv. 2–4) gives us much information, as also about the different varieties of bronze which obtained in different parts of Greece. The ancient world was remarkably rich in copper-producing localities; we also learn from other authorities besides Pliny of the various parts of the world whence copper was procured in varying degrees; other places again are known to us from actual or apparent remains of copper-mines, as, for instance, in North Wales, Gaul, and Germany.

The list of localities given by Blümner* is a long one, and includes most of the countries that were under Greek or Roman dominion; they are nearly all in or near the Mediterranean. Pliny mentions with special commendation the ore of Cyprus and Campania (*H.N.* xxxiv. 2–3): "Fit et e lapide aeroso quem vocant cadmean, celebri trans maria et quondam in Campania, nunc in Bergomatium agro extrema parte Italiae; ferunt nuper etiam in Germania provincia repertum. Fit et ex alio lapide quem chalcitim appellant in Cypro, ubi prima aeris inventio, mox vilitas praecipua reperto in aliis terris praestantiore maxumeque aurichalco, quod praecipuam bonitatem admirationemque diu obtinuit . . . Proxumum bonitate fuit Sallustianum in Centronum Alpino tractu . . . successitque ei Livianum in Gallia . . . Summa gloriae nunc in Marianum conversa, quod et Cordubense dicitur."

The antiquity of the copper mines of Cyprus is well attested, not least by the fact that the name of the metal is derived from that island (χαλκὸς Κύπριος, Lat. *aes Cyprium*). Tradition attributed the discovery of the working of copper

* *Technologie u. Terminologie*, iv. p. 57 ff.

to Kinyras. Homer alludes to the mines of Tamassos in a well-known passage (*Od.* i. 182 ff.) :

> *νῦν δ' ὧδε ξὺν νηὶ κατήλυθον ἠδ' ἑτάροισιν*
> *πλέων ἐπὶ οἴνοπα πόντον ἐπ' ἀλλοθρόους ἀνθρώπους,*
> *εἰς Τεμέσην μετὰ χαλκόν, ἄγω δ' αἴθωνα σίδηρον.*

We may also mention an epigram on a base of a statue found at Argos (Kaibel, *Epigr. Graec.* 846) :

> *εἰμὶ δὲ Νικοκρέων, θρέψεν δέ με γᾶ περίκλυστος*
> *Κυπρὶς θειοτάτων ἐκ προγόνων βασιλῆ.*
> *στᾶσαν δ' Ἀργεῖοί με χάριν χαλκοῖο τίοντες,*
> *Ἥραι ὃν εἰς ἔροτιν πέμπο[ν ἄε]θλα νέοις.*

It records how Nicocreon,* a king of Cyprus, had had a statue erected by the Argives in return for the bronze vessels which he had sent them as prizes in the games. The richest mines in Cyprus were those of Temesa (Tamassos), Amathus, Soli, Curium, and on Cape Crommyon (Kormakiti) ; remains of ancient mines also exist near Poli (Marion-Arsinoe).

In Greece itself the chief centre for obtaining copper was Euboea, and above all the neighbourhood of Chalcis, where there was a tradition that the ore was first found (Pliny, *H. N.* iv. 64, *aere ibi primum reperto*).† In the time of Strabo however (x. 447) the supply had failed, or else the mines had been spoiled by water ; but while they lasted they must have been exceedingly productive. All traces of them have now disappeared. Other places in Euboea were Aedipsos and Mount Ocha. On the mainland we have records of mines in Attica, Argolis, and Sikyon. In spite of the celebrity of Corinthian bronze in the ancient world, we have the express statement of Pausanias that there was none to be found there (ii. 3, 3 : *καὶ τὸν Κορίνθιον χαλκὸν διάπυρον καὶ θερμὸν ὄντα ὑπὸ τοῦ ὕδατος τούτου βάπτεσθαι λέγουσιν, ἐπεὶ χαλκός γε οὐκ ἔστι Κορινθίοις*), although he does not deny that it was worked at Corinth.‡

In Central Europe, copper was found in the south of Italy (Temese in Bruttium) ; at Volaterrae in Etruria, where the mines were of considerable importance ; in the island of Elba ; and in Spain, Gaul, Germany, and Great Britain.§ The mines of Spain were the richest and most important ; they have remained almost inexhaustible from Phoenician times to the present day. They exist at Cotina in the Sierra Morena, and at Rio Tinto in Huelva, Western Andalusia ; at Rio Tinto the ancient shafts are still worked.

* See also Athenaeus, viii. 337 E.

† But compare the passage quoted above (xxxiv. 2, *ubi prima aeris inventio*). Wherever Pliny use the word *primus* his statements must be received with caution.

‡ See Fiedler, *Reise*, i. p. 242, and Frazer, *Pausanias*, iii. pp. 24–5. The words *βάπτεσθαι ὑπὸ* may be rendered, "gets its colour from," probably from some ochre-like deposit in the water in which it was tempered. See also Müller, *Handbuch*, § 306.

§ See *C.I.L.* vii. p. 220, and Yates in *Proc. Somersetsh. Arch. and Nat. Hist. Soc.* viii. (1858), p. 1 ff.

In Africa copper mines existed all along the north coast, and at Meroe in Ethiopia; those of Mount Sinai supplied Egypt with ore for many centuries. Copper was also found in Palestine, Syria, Chaldaea, and near Chalcedon in Asia Minor. None of these mines attained to great celebrity except those of Cyprus, Chalcis, and Spain. In early Greek times the copper was largely brought by the Phoenicians, from Cyprus and elsewhere; the Romans would have obtained it from all parts of the world.

Tin: whence obtained.

The sources from which the Greeks and Romans derived their tin are not so easily ascertained. We know that tin was used in primitive times in Egypt, or at any rate from the eighteenth dynasty, and also in Chaldaea. A fragment of a bronze sword found by Schliemann at Mycenae was analysed, with the result that it was found to contain 86·36 parts of copper to 13·06 of tin; and a fragment of a vase-handle contained 89·69 of copper to 10·08 of tin.* On the other hand, bronze axes from Hissarlik (first city) contained the merest traces of tin, and clearly belong to a "copper" age.† It is hardly probable that tin was obtained from Britain during the Mycenaean period, and it was certainly not found locally. But it is possible that it came from Paropamisus (Hindû Kûsh) on the borders of Bactriana (Strabo, xv. 724; Blümner, *Technologie*, iv. p. 84). In the period represented by the poems of Homer and Hesiod, the tin with which the poets show themselves familiar was almost certainly brought by the Phoenicians from Britain, Spain, and Gaul, as in later times. Homer mentions tin frequently, but only in the Iliad; it was apparently used extensively for plating armour and for greaves. Hesiod (*Theog.* 862) has an interesting reference to it:

ἐτήκετο, κασσίτερος ὥς
τέχνῃ ὑπ' αἰζηῶν ὑπό τ' εὐτρήτου χοάνοιο
θαλφθείς.

Herodotus (iii. 115) speaks of tin as coming ἐξ ἐσχάτης τῆς Εὐρώπης, and Diodorus Siculus (v. 22) mentions the Land's End in this connection. Pliny (*H. N.* xxxiv. 156) speaks of it as *plumbum candidum*: "Pretiosissimum hoc, Graecis appellatum cassiterum, fabuloseque narratum in insulas Atlantici maris peti vitilibusque navigiis et circumsutis corio (*i.e.* coracles) advehi. Nunc certum est in Lusitania gigni et in Gallaecia summa tellure harenosa et coloris nigri; pondere tantum ea deprehenditur."

Working of copper and preparation of bronze. Technical processes.

The classical word for copper-mining is χαλκωρυχεῖα (Strabo xvii. 821 and 830); χαλκουργεῖα also occurs, but appears to have a more extended meaning, and to include smelting and the other processes of preparing the copper ore. The ordinary name for the ore is χαλκῖτις, but Pollux (vii. 98) rejects this, and prefers γῆ ὑπόχαλκος. The ancients also regarded cadmium as a copper-producing ore (see Pliny,

* Schliemann, *Tiryns*, p. 171. † *Id. Ilios*, p. 251.

H. N. xxxiv. 2 and 100 ff.). Pliny tells us (*H. N.* xxxiv. 2, cf. xxxiii. 95) that the mining process is like that of silver (*nonnisi in puteis reperitur nullaque spe sui nascitur*); but we have no descriptions of copper-mining in ancient writers. There are, however, some representations of mining in art that may possibly illustrate this, viz., among the Corinthian *pinakes* from Penteskouphia near Corinth. Of those in the Berlin collection, four* represent mining-scenes: they depict a man in a sort of cave plying a pickaxe against its sides. A similar example from another *pinax* is given in *Gazette Archéol.* 1880, p. 105. There is no evidence that the mines are copper-mines, but the fact that other *pinakes*† have representations of smelting-furnaces seems to point to the working of some metal. On the other hand it must be remembered that Pausanias (*v. supr.*) denies the existence of copper ore at Corinth, and this fact weighs against the probability of a reference to a local industry such as we find in the representations of pottery-making (Nos. 640–645, 813–815, 868–870, 884, 893; *Gazette Archéol.* 1880, pp. 105, 106). Most probably all these scenes relate to the ceramic industry, and the men in the caves are digging out clay, while the furnaces are potters' ovens.

The smelting processes again resemble those employed in working silver; they include "roasting," stamping, grinding, and washing. Among the various methods of smelting, the most usual process is to break up the copper ore into small fragments and mix it with more than an equal proportion of charcoal; it is then put into a kiln with a wood and charcoal fire. The metal is thus "reduced," and runs out in a fluid form into sand moulds and is cast into ingots. Pliny affords us little connected information concerning these processes, while much that he says incidentally refers rather to the treatment of alloys than of pure copper. Dioscorides (v. 85, in Kuehn, *Med. Graec. Opera*, xxv. p. 743) describes the smelting-ovens that were used in Cyprus: *ἐν οἴκῳ διστέγῳ κατασκευάζεται κάμινος καὶ κατὰ ταύτην πρὸς τὸ ὑπερῷον ἐκτομὴ σύμμετρός τε καὶ ἐκ τῶν ἄνωθεν μερῶν ἀνεῳγμένη. ὁ δὲ τοῖχος τοῦ οἰκήματος, ᾧ πλησιάζει ἡ κάμινος, τιτρᾶται λεπτῷ τρήματι ἄχρις αὐτῆς τῆς χώνης εἰς παραδοχὴν φυσητῆρος· ἔχει δὲ καὶ θύραν σύμμετρον πρὸς εἴσοδον καὶ ἔξοδον κατεσκευασμένην ὑπὸ τοῦ τεχνίτου· συνῆπται δὲ τούτῳ τῷ οἰκήματι ἕτερος οἶκος, ᾧ αἱ φῦσαι καὶ ὁ φυσητὴρ ἐργάζεται· λοιπὸν ἄνθρακες ἐντίθενται τῇ καμίνῳ καὶ πυροῦνται. ἔπειτα παρεστὼς ὁ τεχνίτης ἐμπάσσει λελεπτοκοπημένην τὴν καδμείαν ἐκ τῶν ὕπερ κεφαλὴν τῆς χώνης τόπων· ὁ ὑπὸ χεῖρά τε τὸ αὐτὸ ποιεῖ, ἅμα καὶ ἀνθρακίαν προσεμβάλλει.*

Pliny distinguishes two varieties of Cypriote copper (*H.N.* xxxiv. 94 ff.): "Nunc praevertemur ad differentias aeris et mixturas. In Cyprio coronarium et regulare est, utrumque ductile; coronarium tenuatur in lamnas taurorumque felle tinctum speciem auri in coronis histrionum praebet, idemque in uncias additis auri scripulis senis praetenui pyropi brattea ignescit. Regulare et in aliis fit metallis itemque caldarium. Differentia, quod caldarium funditur tantum, malleis fragile, quibus regulare obsequitur ab aliis ductile appellatum,

* Furtwaengler, *Vasensammlung*, Nos. 638, 639, 871, 872; see p. 70 note.
† Nos. 801–812, 826–830, 865–867.

quale omne Cyprium est. Sed et in ceteris metallis cura distat a caldario ; omne enim diligentius purgatis igni vitiis excoctisque regulare est."

Among other varieties, Pliny speaks of Campanian bronze, used especially for vessels and implements (*H.N.* xxxiv. 95) : " In reliquis generibus palma Campano perhibetur utensilibus vasis probatissimo. Pluribus fit hoc modis. Namque Capuae liquatur non carbonis ignibus sed ligni purgaturque roboreo cribro perfusum aqua frigida, ac saepius simili modo coquitur, novissime additis plumbi argentarii Hispaniensis denis libris in centenas aeris ; ita lentescit coloremque iucundum trahit, qualem in aliis generibus aeris adfectant oleo ac sole. Fit Campano simile in multis partibus Italiae provinciisque, sed octonas plumbi libras addunt et carbone recoquunt propter inopiam ligni."

It is to be noticed that Pliny here speaks of lead being employed as an alloy as well as tin (*plumbum argentarium*). In this connection it may be remarked that lumps of smelted copper with stamped Roman inscriptions have been found in England, which contain a certain proportion of lead. Pliny gives further reasons for the advantages of this process (*ibid.* 96) : " Quantum ea res differentiae adferat in Gallia maxume sentitur ubi inter lapides candefactos funditur, exurente enim coctura nigrum atque fragile conficitur. Praeterea semel recoquunt, quod saepius fecisse bonitati plurimum confert." Modern experience has proved that this is more or less true ; tin is apt to oxidise under heat and diminish in volume, so that it is important that the melting should be accomplished as quickly as possible ; if the mixing does not proceed rapidly enough, lead has to be thrown in to make up. Again he says (*ibid.* 98) : " Cyprio si addatur plumbum, colos purpurae fit in statuarum praetextis."

Copper and Bronze Alloys.

The process of alloying did not usually follow immediately on the smelting of the copper ore, but was undertaken separately, or on the spot where the bronze was to be worked. Pure copper, as we have seen, was very rarely worked, at least after the introduction of tin, owing to its incapacity to attain a sufficient degree of hardness. The usual term for alloying is κρᾶσις, *mixtura* ; also in Latin, *temperatura*. The preparation of the bronze was undertaken by a χαλκουργός, *flaturarius faber*, or *fusor*. The Latin term *officina aeraria* seems to apply to the place for the preparation of the ore, not of bronze. The respective proportions of the copper and tin are seldom mentioned in detail by ancient writers ; Pliny in particular is consistently vague, and at times obviously inaccurate ; moreover he seems to be speaking only of contemporary usages, not of Greek methods. The most important passage is *H.N.* xxxiv. 97 : " Id quoque notasse non ab re est, aes omne frigore magno melius fundi. Sequens temperatura statuaria est cademque tabularis hoc modo : massa proflatur in primis ; mox in proflatum additur tertia portio aeris collectanei, hoc est ex usu coempti. Peculiare in eo condimentum attritu domiti et consuetudine nitoris veluti mansuefacti. Miscentur et plumbi argentarii pondo duodena ac selibrae, centenis proflati. Appellatur etiamnum et formalis temperatura aeris tenerrimi, quoniam nigri plumbi decuma portio additur et argentarii vicesima maxumeque

ita colorem bibit quem Graecanicum vocant. Novissima est quae vocatur ollaria, vase nomen hoc dante, ternis aut quaternis libris plumbi argentarii in centenas aeris additis."

Here it can only be supposed that when he speaks of *massa aeris*, he means the combined copper and tin. Again, the *temperatura formalis* which produced the *colorem Graecanicum* denotes the combination of a tenth part of lead with a twentieth of tin. A mixture of copper and lead only would be quite impossible. We have further information on alloying with tin from a passage in Philo, the mechanician (iv. 43, *ed.* Schoene, 1893): *αὗται δὲ ἐχωνεύθησαν μὲν χαλκοῦ παρασκευασθέντος ἐρυθροῦ ὡς χρηστοτάτου καὶ κεκαθαρμένου καλῶς καὶ ἀποπτηθέντος πλεονάκις, εἶθ' οὕτως εἰς τὴν μνᾶν μιχθέντος κασσιτέρου ὁλκῆς δραχμαὶ τρεῖς, καὶ τούτου κεκαθαρμένου καὶ ἀπωπτημένου περισσῶς* (i.e. a proportion of three per cent. of tin); and again on the effects of the tin on the copper in Plutarch, *de defect. orac.* 41, p. 433 A: *καὶ μὴν ὡς κασσίτερος μανὸν ὄντα καὶ πολύπορον τὸν χαλκὸν ἐντακεὶς ἅμα μὲν ἔσφιγξε καὶ κατεπύκνωσεν, ἅμα δὲ λαμπρότερον ἀπέδειξε καὶ καθαρώτερον.*

Pliny only seems to have known the varieties of ancient bronze by name, hardly by appearance. He distinguishes three varieties of Greek bronze: Delian, Aeginetan, and Corinthian; but his distinctions are arbitrary and unscientific. Probably these were varying mixtures of copper and tin. Each was adapted for a particular purpose, and of the Corinthian bronze again there were three varieties. Of the Corinthian he says: "aeris in usu proximum est pretium, immo vero ante argentum ac paene etiam ante aurum Corinthio" (*H.N.* xxxiv. 1). The receipt for this alloy appears to have been lost at an early date. A story was current that it owed its origin to an accident (*hoc casus miscuit, Corintho cum caperetur incensa*, Pliny, *H.N.* xxxiv. 6) which occurred at the sack by Mummius in B.C. 146: "Quicquid Corinthii aeris toto orbe laudatur incendio superfuisse comperimus. Nam et aeris notam pretiosiorem ipsa opulentissimae urbis fecit iniuria; quia incendio permixtis plurimis statuis atque simulacris, aeris auri argentique venae in commune fluxere" (Florus, ii. 16). Another version is given by Plutarch, *Pyth. orac.* 2, p. 395 B: *τὸν μὲν γὰρ Κορίνθιον οὐ τέχνῃ ἀλλὰ συντυχίᾳ τῆς χρόας λαβεῖν τὸ κάλλος, ἐπινειμαμένου πυρὸς οἰκίαν ἔχουσάν τι χρυσοῦ καὶ ἀργύρου, πλεῖστον δὲ χαλκὸν ἀποκείμενον· ὧν συγχυθέντων καὶ συντακέντων ὄνομα τοῦ χαλκοῦ τῷ μείζονι τὸ πλῆθος παρέχειν.* In reference to this story, it is hardly necessary to point out that Corinthian bronzes were known and admired long before B.C. 146. There is also an interesting allusion to Corinthian bronzes in Petronius (*Sat.* 50).

Delian bronze was at first used principally for the feet and supports of couches; it then came to be used for statues of gods, men, and animals. It was favoured by Polycleitos, and was used for the statue of the Capitoline Jupiter. Third in the scale of popularity was the Aeginetan, which was used for candelabra. It was also employed by Myron in the statue of the cow afterwards set up in the Forum Boarium at Rome. Pliny mentions in this connection a fourth variety of bronze, the Syracusan, which was used for doors, and also

for roofs. The roof of the temple of Vesta at Rome was covered with plates of bronze arranged like overlapping scales (*opus pavonaceum*). Other possible examples of Syracusan bronze in Rome are the doors of the Pantheon (if ancient), and four columns in the Lateran Church, dating from the reign of Constantine.

More is to be learnt about the composition of ancient bronzes from an analysis of the metal than from literary authorities; but up to the present little has been done in the way of establishing and formulating results. We have alluded above to experiments made by Dr. Schliemann on bronzes from Mycenae and Hissarlik; and a list of investigations with later bronzes is given by Blümner, *Technologie u. Terminol.* iv. pp. 186–190. From the former we learn that in the Bronze Age the proportions varied as follows: Copper, 97·00 to 86·36; tin, 2·00 to 13·06. In Greek bronze vessels the proportion of tin varies from 10 to 14 per cent., and in coins from 2 to 17 per cent. In Roman coins the proportion is generally lower, and does not rise above 8 per cent.; but these often contain 12 to 29 per cent. of lead. Traces of lead, iron and nickel are found at times in Greek bronze, and according to Pliny it sometimes contained an admixture of gold, in the proportion of six scruples to the ounce, this alloy being known as *pyropus* (see p. xxv.). An archaic fibula has been shewn by analysis to contain 7 per cent. of gold and 20 per cent. of silver, as against 73 of copper.

A few tentative investigations have been made on filings from certain bronzes in the British Museum by Mr. Arthur Wingham, the results of which are here appended in tabular form. It will be seen that, generally speaking, the proportion of copper is highest in the earlier bronzes. The almost entire absence of tin and its replacement by zinc in No. 836 is very remarkable, especially as there is nothing in the appearance of the figures to suggest that they are not composed of the ordinary alloy; but they are very much decayed and corroded.

Object.	Period.	Number.	Copper.	Tin.	Lead.	Zinc.	Traces of other metals.
1. Fragment of drapery	Greek, 5th cent. . .	265	84·49	9·47	5·31	..	Iron
2. Archaic lion . . .	Etruscan	1751	82·10	12·64	1·86	0·73	Iron
3. Mirror-handle . .	Etruscan, 5th cent. .	553	89·96	7·64	1·44	Traces	Iron, silver
4. Apollo	Gaulish, 1st cent. A.D.	779	80·70	6·44	9·97	Traces	Iron, silver
5. Dionysos	Graeco-Roman period	1328	85·05	10·35	4·62	..	Iron
6. Aurelius and Faustina	Roman, 2nd cent. A.D.	836	70·41	Traces	2·44	26·70	Iron
7. Gladiator. . . .	Roman, 3rd cent. A.D.	1605	79·26	4·71	7·05	6·80	Iron

Had the ancients any knowledge of our brass? It appears that its component, zinc, was only known to them as an ore, not as a metal; and that zinc oxide (*i.e.* καδμεία, according to Blümner, *op. cit.* p. 92) was used largely in composition with copper in Roman times, as we have seen in the above table, No. 6. The result appears to have been what is known in Latin literature as *orichalcum*,

answering to our "latten." It is frequently mentioned by Alexandrine and Roman writers, and is described as like gold in appearance, but not specially valuable; for instance, Horace (*De Art. Poet.* 202), in speaking of the difference between the Roman and Greek stage, alludes to the

tibia non ut nunc orichalco vincta.

Early allusions to ὀρείχαλκον in Greek writers seem to be merely poetical, as in *Hom. Hymn. ad Ven.* v. 9: ἐν δὲ τρητοῖσι λοβοῖσι | ἄνθεμ' ὀρειχάλκου χρυσοῖό τε τιμήεντος; and again in Hes. *Scut. Herc.* 122: ὡς εἰπὼν κνημῖδας ὀρειχάλκοιο φαεινοῦ, | Ἡφαίστου κλυτὰ δῶρα, περὶ κνήμῃσιν ἔθηκε. Plato (*Crit.* 114 E) speaks of this metal with much commendation: καὶ τὸ νῦν ὀνομαζόμενον μόνον, τότε δὲ πλέον ὀνόματος ἦν τὸ γένος ἐκ γῆς ὀρυττόμενον ὀρειχάλκου, κατὰ τόπους πολλοὺς τῆς νήσου, πλὴν χρυσοῦ τιμιώτατον ἐν τοῖς τότε ὄν. It is also alluded to by Pliny (*H.N.* xxxiv. 2) as a natural mineral, long since exhausted.

Methods of working in Bronze.

There are in all five processes which were employed by the ancients for the production of works in bronze: 1. For statues: (*a*) solid casting; (*b*) beaten plates riveted together (σφυρήλατον); (*c*) hollow casting or *cire perdu*. 2. For reliefs and decorative work: (*a*) repoussé work or ἐμπαιστική; (*b*) chasing or τορευτική.

Although χαλκεύς and χαλκεῖον are used generally for all kinds of metal, words like χαλκοτυπεῖν and the like are restricted in their sense to working in bronze; the expression for "worked bronze" is χάλκωμα, or, in the poets, χάλκευμα. Of Latin words, *statuaria ars* was in Imperial times specially applied to bronze sculptures.

One thing that is likely to strike a modern is the extensive use of bronze in antiquity, as compared with its use at the present day; and this even while iron and other materials were equally well known and in equally constant use. For instance, the ancients frequently employed bronze for locks and keys, for knives and other tools, or again for defensive armour, spear-heads, and arrow-heads, where in all cases we should use iron, or at any rate steel. No doubt this is largely due to the invention of the latter metal, which appears to have been quite unknown to the ancients, but this does not explain the preference for bronze over iron in many cases. It may also be noted that bronze is largely used for furniture, such as chairs and couches, and for vessels of all kinds, where we employ wood, glass, clay, and other materials.

Solid Casting.

The earliest Greek bronze figures are either cast solid or made by the process of σφυρήλατον, both of which methods seem to have lasted down to the sixth century B.C., when the hollow casting was introduced. No doubt the waste of valuable material and inconvenient weight of the solid-cast statues led to the invention of this later process. The process of solid casting was of course simple enough; it was presumably acquired from Egypt, where this process seems to have been known

as early as the fifth and sixth dynasties.* All the earliest statuettes we possess, such as those from Cameiros (132–138), are cast solid, and not a few later examples; it is quite intelligible that the easier process should have remained in use for small objects, in the case of which its disadvantages were less obvious. This was also the method employed in early and later times for works in relief with a flat back or for inscribed tablets; Schliemann † found several stone moulds at Mycenae which according to him had been used for casting small bronze objects, though they are more likely to have been for stamping. Vitruvius testifies to the use of stone moulds (ii. 7, 4): "non minus etiam fabri aerarii de his lapicidinis in aeris flatura formis comparatis habent ex is ad aes fundendum maximas utilitates." But such methods can only have been employed for small and flat objects; for statues, which required a round mould, and one in several pieces, some such material as sand, clay, or gypsum must always have been employed. We have a reference to the use of clay by Hiram, king of Tyre, in the Old Testament (1 *Kings*, vii. 46): "In the plain of Jordan did the king cast them, in the clay ground between Succoth and Zarethan." We may suppose that this method was universally employed for tools, weapons, and all small and simply-formed objects.

Sphyrelaton.

The process of *σφυρήλατον*, or riveting together beaten plates, appears to have held the field about the time when sculpture was first obtaining a footing on Greek soil, and when Greek art begins to have a history, and to emerge from anonymity. We gather this, not only from the character of certain early bronze statues that have come down to us, but from several notices in Pausanias in which he describes the earliest specimens of Greek sculpture that he saw. Bronze appears to have been the material of most ancient statues, at any rate down to the sixth century B.C.

The image of Apollo on the throne at Amyclae, and a statue of Dionysos at Thebes appear to have been cast solid, to judge from Pausanias' description (iii. 19, 2): "Εργον οὐ Βαθυκλέους ἐστίν, ἀλλὰ ἀρχαῖον καὶ οὐ σὺν τέχνῃ πεποιημένον· ὅτι γὰρ μὴ πρόσωπον αὐτῷ καὶ πόδες εἰσὶν ἄκροι καὶ χεῖρες, τὸ λοιπὸν χαλκῷ κίονί ἐστιν εἰκασμένον. Again, ix. 12, 4: πλησίον δὲ Διονύσου ἄγαλμα, καὶ τοῦτο Ὀνασιμήδης ἐποίησε δι' ὅλου πλῆρες ὑπὸ τοῦ χαλκοῦ. On the other hand Semper ‡ considers that the Apollo of Amyclae was an acrolithic statue with pillar-shaped body (in fact a *ξόανον*), of which the body was of wood covered with bronze plates. He points out that the plating of wooden *ξόανα* with bronze arose from a desire to "clothe" them, and regards this as the first step in bronze statuary. This idea of "clothing" comes out in another description, by Pausanias, of a statue which was set up at Thebes next the Dionysos just

* Perrot and Chipiez, *Hist. de l'Art*, i. p. 650. It should be mentioned here that a statue of Horus, belonging to a period earlier than the Fourth Dynasty, found in 1897 at El Kab, is made of bronze plates riveted together, as in the *σφυρήλατον* method (*Proc. Soc. Antiqs.* 2nd Ser. xvii. p. 176).

† *Mycenae*, p. 108.

‡ *Der Stil*, i. p. 234; see also Murray, *Hist. of Gk. Sculpt.* i. p. 75.

described (ix. 12, 4): . . . *πέσοι ξύλον ἐξ οὐρανοῦ· Πολύδωρόν τε τὸ ξύλον τοῦτο χαλκῷ λέγουσιν ἐπικοσμήσαντα Διόνυσον καλέσαι Κάδμειον.* We may compare the use of bronze-plating for decoration in the Homeric poems,* and also its use in the Treasury of Atreus. Semper† speaks of the friezes of Greek temples as being in a manner *σφυρήλατα*, i.e. bronze reliefs metamorphosed into stone. Probably all the metal-work mentioned in Homer was beaten out hollow and riveted together out of plates, just as we find the spear-heads of this period (cf. Nos. 19–29) hammered out of flat plates and beaten up into a cylindrical form. Welding (*κολλητική*) appears to be of later appearance, and to have been borrowed from other civilisations; according to Pausanias (x. 16, 1) it was invented by Glaucos of Chios, whose date is about 600 B.C.

It may be worth while to quote in full another passage of Pausanias which throws light upon the *σφυρήλατον* process. In iii. 17, 6 he is describing the temple of Athenè Chalkioikos at Sparta, near which was a statue of Zeus Hypatos: *παλαιότατον πάντων ὁπόσα ἐστὶ χαλκοῦ· δι' ὅλου γὰρ οὐκ ἔστιν εἰργασμένον, ἐληλασμένου δὲ ἰδίᾳ τῶν μερῶν καθ' αὑτὸ ἑκάστου συνήρμοσταί τε πρὸς ἄλληλα, καὶ ἦλοι συνέχουσιν αὐτὰ μὴ διαλυθῆναι. Κλέαρχον δὲ ἄνδρα Ῥηγῖνον τὸ ἄγαλμα ποιῆσαι λέγουσιν, ὃν Διποίνου καὶ Σκυλλίδος, οἱ δὲ αὐτοῦ Δαιδάλου φασὶν εἶναι μαθητήν.*‡ Here we see that the plates of bronze are riveted together, not soldered, after being beaten out into the shape required. In this connection we may notice a theory that has been promulgated § with regard to the statue in the adjoining temple, where Pausanias speaks of bronze plates with bands of reliefs, which, it is supposed, were not on the walls, but on the statue itself, as suggested by a coin of Sparta, and by the reliefs on the statue found at Lycosura.‖ Ornaments and figures in relief in this process would have been beaten up from behind with a blunt instrument, and finished by engraving the details with a sharp instrument in front (a combination of the two processes *ἐμπαιστική* and *τορευτική*). The method described above is to be seen on the Polledrara bust (No. 434); another early Etruscan statuette, the Aphroditè from Sessa (No. 447), is cast with an iron core.

Hollow-casting in bronze. "*Cire perdu.*"

The next process that we have to discuss is that which held the field throughout the whole history of Greek art, and in a modified form has continued in use down to the present day. The method universally employed was that known as *cire perdu*, the name referring to the manner in which the

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* *Od.* iv. 72, vii. 86.

† *Op. cit.*, p. 436.

‡ On the date of Clearchos, see Studniczka in *Römische Mittheil.* ii. (1887), p. 108; E. A. Gardner, *Handbook of Gk. Sculpture*, pp. 102, 154. Probably it was for religious reasons that this statue was executed in the more primitive method which had fallen into disuse, and hence the origin of the tradition connecting him with Daedalos.

§ Murray, *Hist. of Gk. Sculpt.*[2] i. p. 38; Frazer, *Pausanias*, iii. p. 345.

‖ Cavvadias, *Fouilles de Lycosura*, pl. 4.

wax model was disposed of and replaced by the bronze, as the epigram in the Anthology puts it (*Anth. Plan.* 107, *ed.* Jacobs, ii. p. 657):

"Ικαρε, κηρὸς μέν σε διώλεσε · νῦν δέ σε κηρῷ
ἤγαγεν εἰς μορφὴν αὖθις ὁ χαλκοτύπος.*

The first proceeding is to make a clay or plaster model, roughly reproducing the whole conception, but on a slightly smaller scale. This model was known as *πρόπλασμα*, *argilla*; it was built on a skeleton of iron, with a core of soft clay carefully beaten up and mixed with pounded pottery. Over this model was laid a thin coating of wax in sufficient thickness to give a perfect modelling of the future statue, the smaller details being touched up with tools of wood, ivory, or bone. The wax was pierced at many points with bronze rods half an inch square in section, which were left projecting to some distance. In other places holes (*τρυπήματα*) were left, and small tubes inserted. The production of the outer mould required very great care, as it had to stand the action of fire. It was made of pottery pounded extremely fine and mixed with clay and water to the consistency of cream, which mixture (*ἀλοιφή*) was applied in several coats or "slips" over the inner mould until it was reduced to a shapeless lump. It was then bound round with hoops of bronze or iron and was gently lowered to a horizontal position and tilted up over the furnace, or, in the case of a large statue, lowered head downwards into a pit with a fire at the bottom. The inner surface of the mould had now received the impress of the modelling, and the wax could be removed by means of the tubes mentioned above, while the bronze rods held the core firm and prevented it from rattling inside the mould. A hole was made in each foot of the statue, and molten bronze was poured in in place of the wax which had been extracted by the heat. It was a matter of some difficulty to get the metal to run into all the cavities, owing to its liability to cool rapidly, and fires would have to be constantly kept up at a great heat. The statue was now left to cool for some days, at the end of which the outer mould was carefully chipped off, and the ends of the bronze rods were cut smooth. The core was extracted by means of iron rakes through the sole of the foot, being shaken out in little bits. Cracks or raised lines caused by defects in the mould, or "honey-combing" caused by air-bubbles, had to be carefully made good, and it was often necessary to touch up the hair to make it stand out more sharply. The surface was then prepared by colouring, lacquering, or gilding, of which processes we shall speak later on. The great advantage of this method of casting bronze over work in marble is that the result gives the direct rapid work of the artist in the wax, instead of a laborious accomplishment of his conception.†

* There is a passage of similar purport in Diog. Laert. v. 1, 33: *ὡς ἐν τῷ κηρῷ ὁ Ἑρμῆς ἐπιτηδειότητα ἔχοντι ἐπιδέξασθαι τοὺς χαρακτῆρας, καὶ ὁ ἐν τῷ χαλκῷ ἀνδριάς · καθ' ἕξιν δὲ λέγεται ἐντελέχεια ἡ τοῦ συντετελεσμένου Ἑρμοῦ ἢ ἀνδριάντος.*

† This account of the process is that of the modern *cire perdu*, but it is in the main identical with the ancient method, as far as it is known to us. A very vivid and instructive account of casting a statue is given by Benvenuto Cellini in his *Life* (*ed.* Symonds, 1896), p. 360 ff. See also Blümner, *Technologie*, iv. pp. 286, 325, note 2.

The allusions to this process in ancient authors are for the most part isolated and uninstructive. But we are acquainted from the lexicographers with some of the technical terms employed, as from the passage in Pollux (x. 189)* : *αὐτὸ δὲ τὸ πήλινον, ὃ περιείληφε τὰ πλασθέντα κήρινα, ἃ κατὰ τὴν τοῦ πυρὸς προσφορὰν τήκεται, καὶ πολλὰ ἐκείνῳ τρυπήματα ἐναπολείπεται μίλιγδος (v.l. λίγδος) καλεῖται.* From this we learn that *μίλιγδος* or *λίγδος* was the term for the outer mould of clay; it is defined by Photius (*s.v. λίγδος*) as *χῶνος τρήματα ἔχων συνεχῆ τέσσαρα παραπλήσια, δι' ὧν ὁ χαλκὸς ἠθεῖται.* The core within the wax appears to have been called *κάναβος* (Pollux, *ibid.*).

But if literary information is somewhat scanty, art supplies us with some very valuable information in the shape of a vase-painting,† representing the interior of a bronze foundry with statues in process of completion. The vase has been frequently illustrated and described, and does not require more than a passing allusion here, but it is more instructive to us than any descriptions by lexicographers or writers on art could be. One of the chief points on which it throws a light is that casting appears to have been generally done in separate pieces, the parts being afterwards welded together; the head of one of the two statues represented lies on the ground beside it, while a foot and a hand are suspended from the wall of the foundry. This is of a piece with the evidence of Philo Byz. *de sept. spect.* 4 : *καὶ διὰ τοῦτο τοὺς ἄλλους ἀνδριάντας οἱ τεχνῖται πλάσσουσι πρῶτον, εἶτα κατὰ μέλη διελόντες χωνεύουσι καὶ τέλος ὅλους συνθέντες ἔστησαν*; evidence supported by Quintilian (ii. 1, 12) : "is ne statuam quidem inchoari credet, cum eius membra fundentur"; and *id.* vii. pr. 2 : "neque enim quamquam fusis omnibus membris statua sit, nisi collocetur." And Lechat has published in the *Bull. de Corr. Hell.* xv. (1891), pls. 9, 10, p. 461, a statuette of Aphroditè from Dodona composed of two separate pieces, with a base, the point of division being the waist. The two parts were joined by rivets, while a piece was attached under each foot for insertion in a slit in the base.

One notable feature in ancient bronzes is that they were cast extraordinarily light. For instance, the statue of the Praying Boy in Berlin can be carried by a man, while a life-size statue of a woman in Munich only weighs 110 pounds.

A question has been raised in reference to the word *στόμωσις* used by Plutarch (*de Pyth. orac.* 2, p. 395 B) : *ἡ λεγομένη τῶν ξιφῶν στόμωσις, ἧς ἐκλιπούσης ἐκεχειρίαν ἔσχε πολεμικῶν ἔργων ὁ ξίφος.*‡ This seems to refer to a process of hardening or tempering bronze like steel, especially for weapons, which was supposed to have fallen into disuse, and to have become a lost art. With this passage we may compare such phrases as *χαλκοῦ βαφάς* (Aesch. *Ag.* 612) and the passage in Pausanias (ii. 3, 3) about dipping the Corinthian bronze in the water of Peirenè. On the whole, the testimony seems to weigh against the ancients having had any chemical or mechanical knowledge of a tempering

* See Blümner, *Technologie*, iv. p. 286, note 2; also Murray, *Handbook of Gk. Archaeology*, p. 319.

† *Berlin Cat.* 2294; Murray, *Hist. of Gk. Sculpt.*[2] i. frontispiece; Blümner, *Technologie*, iv. pl. 5, p. 330.

‡ See a passage to the same effect in Procl. *ad Hes. Op. et Di.* 142.

process, but they may have been in the habit of dipping bronze into water to cool it, and in a measure increase its hardness.

Patina and Artificial Embellishments.

The ancients had many devices for embellishing the surface and enhancing the effect of their bronze statues. Much, however, that we read in Pliny and other writers on this subject is utterly untrustworthy and mere romance, as, for instance, the story of Seilanion's statue (Plut. *Qu. Conviv.* v. 1, 2, p. 674 A): *τὴν πεπλασμένην Ἰοκάστην, ἧς φασιν εἰς τὸ πρόσωπον ἀργύρου τι συμμῖξαι τὸν τεχνίτην, ὅπως ἐκλιπόντος ἀνθρώπου καὶ μαραινομένου λάβῃ περιφάνειαν ὁ χαλκός.* Or, again, Pliny's story of a statue of Athamas by Aristonidas (*H.N.* xxxiv. 140): "cum exprimere vellet Athamantis furorem . . . aes ferrumque miscuit, ut robigine eius per nitorem aeris relucente exprimeretur verecundiae rubor." It is hardly necessary to remark that such results are scientifically and technically impossible, for even if iron had been mixed with the copper, it could not have been arranged in the casting that the blush should appear in the right place; and with regard to the silver producing paleness, the same argument applies. These stories probably arose from some accidental colouring of the bronze from an external source. There is no doubt that the Greeks had a fondness for polychromy in bronze as in other statues, and did endeavour to obtain effects by artificial means. We have already alluded to the *color Graecanicus* produced by an admixture of lead and *plumbum argentarium*, and the results obtained by combining lead with Cyprian bronze (Pliny, xxxiv. 98). Dio Chrysostom tells us that for statues of athletes a kind of bronze was employed which reproduced the sunburnt effect of their skin: *εἶχε δὲ τὸ χρῶμα ὅμοιον χαλκῷ κεκραμένῳ* (cf. the *hepatizon* of Pliny, xxxiv. 8). Plutarch again in a very interesting and important passage (*de Pyth. orac.* 2, p. 395 B) speaks of the statues of the sea-captains in the great Spartan dedication at Delphi as being of a blue colour, to indicate their association with the sea: *ἐθαύμαζε δὲ τοῦ χαλκοῦ τὸ ἀνθηρὸν, ὡς οὐ πίνῳ προσεοικὸς οὐδὲ ἴῳ, βαφῇ δὲ κυάνου στίλβοντος, ὥστε καὶ πέμψαι τι πρὸς τοὺς νεάρχους, ἀπ' ἐκείνων γὰρ ἧρκται τῆς θέας, οἷον ἀτεχνῶς θαλαττίους τῇ χρόᾳ καὶ βυθίους ἑστῶτας.*

In connection with this passage and the others quoted above, the question has lately been raised whether the Greeks did not apply an artificial patina of some kind to their statues in order to give them a somewhat similar appearance to that which they present to us when coated with a natural patina after burial in the earth. In the last-named passage Plutarch goes on to enquire: *Ἆρ' οὖν κρᾶσίς τις ἦν καὶ φάρμαξις τῶν πάλαι τεχνιτῶν περὶ τὸν χαλκόν*; If so, Pliny's and Plutarch's stories may be susceptible of some such explanation. The latter, however, in the passage just quoted, proceeds to give various quasi-scientific explanations which cannot be regarded nowadays as serious. In the first place, he refers to the absurd story about the appearance of the Corinthian bronze (see above, p. xxvii.); secondly, he explains it by the effect of corrosion on this particular bronze: *λεπτῷ γὰρ ὄντι καὶ καθαρῷ καὶ διαυγεῖ προσπίπτων ὁ ἴος, ἐκφανέστατός ἐστιν, ἐν δὲ τοῖς ἄλλοις ὑγροῖς ἀφανίζεται, κ.τ.λ.* Lastly, he attributes it to the

climate of Delphi and the effect of the atmosphere, which explanation M. Lechat has paraphrased in modern scientific terms as follows: "The climate of Delphi has all the characteristics of a mountain climate; from one season to the other the differences of temperature are considerable, and it becomes moist after having been very dry; moreover, the air is particularly rich in ozone, and these circumstances are the most favourable to the oxydisation of bronze."

The first to call attention to the possibility of an artificial patina was Heuzey (*apud* Carapanos, *Dodone*, p. 217), and this idea has been strongly taken up by Lechat (*Bull. de Corr. Hell.* xv. (1891), p. 473 ff.; and again in *Revue Archéol.* xxviii. (1896), p. 331). The latter comes to the following conclusion: That all patina is deliberately produced by the artist, but in two ways: (1) naturally, *i.e.* "exhaled" by the bronze, owing to the particular formula of the alloy calculated with a view to the production of patina; (2) artificially, *i.e.* produced by a coloured varnish which supplies immediately a patina similar to the natural one. But he would leave further investigations to the decision of chemists.

De Villenoisy (*Revue Archéol.* xxix. (1896), pp. 67, 194) combats the theories of Lechat, and maintains that patina is natural and chemical, and due to the action of air and earth. Certainly Lechat's assertion seems far too sweeping, especially when it is considered that bronzes from the same locality often have the same patina, and that it is almost possible to tell what part of Europe a bronze has come from by its appearance. For instance, the Graeco-Italian bronzes in this collection, acquired from Sir W. Temple and Sig. Castellani, generally have a bright apple-green colour; these all come from Campania. Again, the Etruscan bronzes from the Lake of Falterona are all covered with a very beautiful brownish-green patina; and the Gallo-Roman bronzes from the Comarmond collection are nearly all of a yellowish colour. These may be isolated instances, but it is only fair to suppose that in these cases the colour of the patina must be due to the nature of the soil.

There is, however, sufficient evidence that the Greeks were acquainted with some kind of artificial patina which they could use upon occasion. This was probably done by combining a basis of sulphur with silver, iron, or lead, according to the colour required; this was mixed into a paste and spread over the bronze, and heated, producing a patinated surface of sulphurate of bronze. Pliny (*H.N.* xxxiv. 15) appears to allude to this process: "Bitumine antiqui tinguebant (hominum statuas), quo magis mirum est placuisse auro integere. Hoc nescio an Romanum fuerit inventum; certe etiam Romae nomen habet vetustum" (see also xxxiii. 131).

The final stages in the completion of a bronze statue were all with a view to giving it as far as possible a polychrome appearance. They include inlaid and plated work, gilding and silvering, and enamelling.

As regards the gilding and silvering of statues, we have already quoted several passages in allusion to it. It was a fairly universal practice, and among the smaller statuettes and other objects in our collections a considerable number of gilt and silvered specimens exist. Pliny mentions a statue by Lysippos that

Nero ordered to be gilt over (xxxiv. 63) ; and Pausanias refers to a gilt statue of Gorgias of Leontini (x. 18, 7), which Pliny (xxxiii. 83) states to be of solid gold. The Phrynè of Praxiteles was also gilt (Paus. x. 14, 7).* Mirror-cases were frequently plated with silver on the flat side, and were highly polished for purposes of reflection by dipping the mirror into a bath of melted silver. In order to gild the surface of a bronze statue mercury was employed, on which the gold leaf was laid, and fired on in a furnace, the heat driving away the mercury and leaving the gold secure. When cold it was polished with burnishers. The same process was employed for fixing silver.

Inlaid work appears in two forms : damascening and niello. The former process was employed for necklaces, bracelets, and patterns of dresses, either silver or gold being used Among the best examples in the Museum collection are the fragments of drapery belonging to the bronze leg from the Piot collection (No. 265). Silver was also used by this process for the lips and nails of statues. The pattern was cut very deeply into the metal with a sharp tool, the bottom of the groove being rather wider than the top ; gold or silver wire was laid in the grooves and beaten in carefully with a hammer.

Niello work (Lat. *nigellum*) required a somewhat more elaborate process. The material was prepared by mixing certain proportions of silver, lead, and copper, into which alloy, while melted, a certain proportion of sulphur was infused, forming a sulphurate of those metals, of a dark grey colour. This was ground up into a fine powder and shaken out of a quill on to the lines of the pattern cut deeply in the metal, which had been previously heated over a brazier so that the niello might melt in the pattern and cool to the right consistency.

Enamels were obtained from coloured glass, oxide of tin being added to produce opacity and oxides of other metals for various colours. They were chiefly used for the eyes of statues, which required special workmen, as we learn from inscriptions which give the name of *faber ocularius* (*C. I. L.* vi. 9402, 9403). Other materials were also used for the eyes of statues, such as diamonds (No. 192), garnets (No. 834), silver and ivory. Enamelling on bronze has been supposed to be an invention of the Celts, and only known in later times to classical nations, on the authority of a passage in Philostratus (*Imagg.* i. 28 : *ταῦτά φασι τὰ χρώματα τοὺς ἐν Ὠκεανῷ βαρβάρους ἐγχεῖν τῷ χαλκῷ διαπύρῳ, τὰ δὲ συνίστασθαι καὶ λιθοῦσθαι καὶ σώζειν ἃ ἐγράφη*). No doubt the process is very common in the art of the Gaulish nations.†

Repoussé work.

Next to the process of hollow casting in bronze, the most important and the most generally employed is repoussé work. It plays a very large part in ancient bronze work, and a thorough knowledge of it was necessary to the statuary for the final details and polishing of his statues after the *cire perdu* process. This process was known to the ancients as *ἐμπαιστική*, and closely connected with it was the

* See also Blümner, *Technologie*, iv. p. 309 ff.

† See Murray, *Handbook of Gk. Archaeology*, p. 308.

process of τορευτική (*caelatura*) or chasing, which was, in fact, a necessary complement of the other. The method is one that dates back to the earliest times, and is employed for other metals, silver and gold, as well as bronze. The σφυρήλατον, which has been discussed above, is only an early variety of the process; it was also employed for spear-heads, which were beaten out of a flat plate and bent up into the necessary form. The method generally employed was as follows: A plate of thin metal was heated and pressed down on to a tray full of pitch, to which it of course adhered. The pattern was drawn on the plate and blocked out roughly with a punch and hammer, the metal being embossed in the soft pitch, which, however, is hard enough to prevent the tool going through. The plate is then heated again, removed, heated a third time, and put in the reverse way, and the other side is first hammered and then worked up with a sharp graving-tool. The finest instances of repoussé work known are the Siris bronzes (Pl. VIII.); many of the designs (*emblemata*) on the Greek mirror-cases are also exceedingly beautiful, and of most elaborate technique.

The process of incised or engraved work was not much practised by the Greeks (though we possess two fine examples on the mirrors Nos. 288, 289, and an archaic specimen in the *diskos*, No. 248), but was brought to a pitch of perfection by the Etruscans in their cistae and mirrors. To an Etruscan a mirror was what a kylix was to a Greek vase-painter of the fifth century, an object which afforded him the opportunity of shewing unlimited skill in drawing and genius of conception, and the great engraved friezes round the cistae are of no less merit than the mirror-designs.

III. GREEK BRONZE WORK.

Sculpture in bronze in Greece. 1. The archaic period.

The first section of this Catalogue (A. Nos. 1–336) is occupied with the description of bronzes found on Greek soil, or which, for reasons of style or from the inscriptions they bear, may be attributed directly to a Hellenic origin. A history of Greek bronzes must necessarily be in a measure a history of Greek sculpture, and therefore beyond the scope of a work of this kind, but there are many features peculiar to Greek bronze work as opposed to marble which call for special remark, and for illustration from the examples hereafter to be described. Until recently the number of genuine Greek bronzes in existence afforded little material for classification, especially in the archaic period; but recent excavations have done much to extend our knowledge in this respect, and moreover the chronological data that have been derived from pottery-finds can be applied to such bronzes as have been found with the various classes of pottery, as at Cameiros, with a view to a more accurate estimation of their place in the history of art.

We have made some allusion to the bronze remains of the Mycenaean period, chiefly from a technical point of view; the artistic side can as yet hardly be said to be represented. But even among Mycenaean remains there occur

here and there specimens of sculpture in bronze, rude and primitive, no doubt, but yet showing signs of the innate Greek genius, and standing at the threshold of the long course of development which can be traced up to Pheidias and Polycleitos. Among these may be mentioned a remarkable specimen found by the British School in Melos,* which appears from the circumstances of discovery to be even anterior to the actually Mycenaean remains, but is yet quite Greek in character. Two small bronze figures of animals of exceptional merit have been found on Mycenaean sites (No. 42 at Ialysos, and No. 3195 at Maroni in Cyprus). Other bronze statuettes of this period and of a similar type are illustrated by Perrot and Chipiez, *Hist. de l'Art*, vi. figs. 349, 353, 354. In Cyprus and Sardinia again are found rude primitive bronze figures which owe something primarily to Greek influence, but bear the unmistakable impress of local handiwork (see Nos. 179–185, 337, 338).

Conversely in the earlier statuettes of Hellenic workmanship we can trace Mycenaean affinities, not without a considerable share of Oriental influence. This is seen in the small figures from Cameiros (Nos. 132–178), and again in the votive bronze figures from Olympia, all of which belong to a period when representations of animals had become common enough, but those of human beings were as yet comparatively rare, and tentative at best. The period is that represented in vase-painting by the Geometrical or Dipylon pottery. All the Olympian bronzes of this type were found at the same level and in one part of the Altis at Olympia, near the Pelopion and Heraion. The circumstances of their discovery as well as their style point to their belonging to one period, and that the oldest represented at Olympia. If the date given by tradition for the foundation of the Olympic games (776 B.C.) be correct, we may fairly date these objects in the eighth century B.C. Another point which indicates an early date is that they are ascertained by analysis to be virtually of pure copper; and further, they are all cast solid. These figures mostly represent oxen or horses, many of the latter closely resembling the types on the Geometrical vases. The human figures are nearly all sexless. These figures find a close parallel in the series of early bronzes from Italy represented in this Catalogue by Nos. 339–360 and 394–428. Among other objects in bronze found in large quantities at Olympia, the commonest are fibulae, diadems, vases, and tripods.

We may then regard the eighth century B.C. as the threshold of the history of bronze-work in classical Greece, this being roughly contemporaneous with the advent of the Iron Age. Bronze still retains its popularity as the material for most of the smaller objects, such as implements and weapons; but it is devoted for the most part to the requirements of ordinary life, and except for merely decorative purposes, or for the production of large numbers of small votive objects and amulets, as at Olympia, it is not employed for purely artistic productions. Statuary in fact as an art had not yet come into being.

As at Olympia, so at Cameiros in Rhodes, at Thebes, and on the Acropolis

* *Annual*, iii. (1896-7), pl. 3.

of Athens, excavations have yielded a fruitful return of personal ornaments and objects in daily use, such as fibulae, weapons, and vessels of bronze. These objects are in most cases found in the same tombs with Geometrical pottery, and to some extent follow the same stages of development. It has been proposed to distinguish three periods into which these vases may be divided,* marking in their decoration three distinct stages of artistic development: (1) merely geometrical patterns; (2) figures of quadrupeds, birds, and fishes; (3) scenes from daily life, with human figures, such as funeral processions and sea-fights. Now Thebes of late years has yielded a number of fibulae with a sail-shaped foot on which are incised designs closely corresponding in character to the three periods of the vases. Some, as Nos. 122, 123, 129 of this Catalogue, have only patterns; others, as Nos. 119 and 120, have figures of animals: horses, deer, lions, and swans; while thirdly Nos. 121 and 3204 bear figures of ships, with interesting details, and may be ranked with the vases of the third period. No. 3205 is exceptionally interesting as a unique instance (for this period) of a mythological subject; it represents the combat of Heracles with the Hydra and the crab sent by Hera. The type of fibula is one of some interest, and appears to be confined to this period; it also occurs in considerable numbers at Olympia.†

Early Greek reliefs.

The next stage of development is represented by the early Greek reliefs, which are in fact the first specimens of true Hellenic art in bronze, though it cannot be denied that decorative bronze-work of this kind occurs among the remains of the Mycenaean period, and was known to Homer. But no work of the earlier period was quite free from external and Oriental influences; these reliefs on the other hand are purely Hellenic, and only in a measure indebted to Mycenaean art. Of this indebtedness an interesting example is a relief found at Olympia representing the *ἅλιος γέρων*, which preserves a type already familiar to us on an "island-gem" in the British Museum (*Cat. of Gems*, No. 82). Two kinds of bronze are used for these reliefs, one harder and more brittle used for ornamentation in the Geometrical style, the other softer and more malleable for the so-called Argive-Corinthian reliefs with subjects. The Museum possesses five small specimens of the latter variety from Eleutherae on the borders of Attica and Boeotia (187_{1-5}), one of which bears a row of heads wearing a headdress which is reproduced on Corinthian vases.

In regard to these reliefs, a controversy has recently arisen. Those found at Olympia, at Eleutherae, and on the Acropolis of Athens were supposed to owe their origin to the bronze-workers of Corinth, or at any rate to a Peloponnesian school of art.‡ Not only did such small details as the headdress just referred to, or the plait-band which occurs on No. 187_5 and elsewhere, betoken a con-

* See Kroker in *Jahrbuch*, i. (1886), p. 95 ff.

† The chronological sequence and development of these objects is discussed later (p. lix.). On the Geometrical fibulae see *Ann. dell' Inst.* 1880, p. 122; *Olympia*, iv. Nos. 362–366 (Furtwaengler); De Ridder, *Bronzes de la Soc. Arch. d'Athènes*, p. 56; Perrot and Chipiez, *Hist. de l'Art*, vii. p. 248 ff.

‡ Furtwaengler, *Bronzef. aus Olympia*, pp. 80, 93; *Journ. Hell. Stud.* xiii. p. 249.

nection with Corinth or Argos, but the inscription on the *ἅλιος γέρων* relief was in undoubted Argive characters. But many cogent arguments have been brought forward by M. de Ridder* for the existence of an Ionic, perhaps Chalcidian, school to which they owe their origin.

Introduction of hollow-casting.

It is de Ridder's main contention that the influence of a Peloponnesian school is not to be traced at Athens before 500 B.C., and that there are grave reasons for doubting whether any such schools existed at all. It has also been maintained by Studniczka (*Römische Mittheil.* ii. (1887), p. 107)† that hollow-casting of bronze statues was not introduced into the Peloponnese before 500 B.C., and that this betokens a late development of art in this part of Greece. It is undeniable that we should expect Athens to be subject to the influence of Ionian rather than Dorian schools, and that Chalcis was in close communication with the Ionian civilisation of Asia Minor, as was also Boeotia through Chalcis, where the greater number of early reliefs has been found. Chalcis again was the only town in Greece possessing copper-mines of any importance, and it was a great commercial centre from the eighth to the fifth century. Not only in bronze-work but in pottery we can trace a close connection between Chalcis and Corinth; for the so-called Proto-Corinthian ware is found in Boeotia as well as at Corinth, and at the Chalcidian Cumae and the Corinthian Syracuse; and even at a later period it is very difficult to draw a line of demarcation between Corinthian and Chalcidian vase-paintings. The most probable conclusion therefore at which we can arrive is that a school of bronze-work was first set up at Chalcis about the eighth century, and that the close connection of that city with Corinth led to the formation of a similar school at the latter centre; the same may also be true with regard to the pottery.

In the history of Greek sculpture no advance was made either in technical or artistic development for a considerable period. The rise of the art dates from about 600 B.C. The story of the invention of bronze-casting by Rhoecos and Theodoros is not without a germ of truth. They probably learnt their craft in Egypt and introduced it into Greece, or improved processes hitherto employed. The tradition concerning them is preserved by Pausanias in two interesting passages: (1) viii. 14, 7: *τὸ δὲ ἄγαλμα* (of Poseidon Hippios at Pheneus in Arcadia) *Ὀδυσσέα ἀναθεῖναι τὸ χαλκοῦν οὐκ ἔχω πείθεσθαί σφισιν· οὐ γάρ πω τότε τοῦ χαλκοῦ τὰ ἀγάλματα διὰ πάντος ἠπίσταντο ἐργάζεσθαι καθάπερ ἐσθῆτα ἐξυφαίνοντες· τρόπον δὲ ὅστις ἦν αὐτοῖς ἐς τὰ χαλκᾶ ἐργασίας, ἔδειξεν ἤδη μοι τοῦ ἐς Σπαρτιάτας λόγου τὰ ἐπὶ τοῦ ἀγάλματος τοῦ ὑψίστου Διός* (iii. 17, 6). *διέχεαν δὲ χαλκὸν πρῶτοι καὶ ἀγάλματα ἐχωνεύσαντο Ῥοῖκός τε*

* *Bronzes de l'Acropole*, p. xv.; *de ectypis aeneis, passim*; see also *Journ. Hell. Stud.* xvi. pp. 325, 334.

† Furtwaengler (in *Sitzungsber. d. bayer. Akad. d. Wiss.* 1897 = *Neue Denkm. d. ant. Kunst*, p. 113) combats Studniczka's views, in publishing a bronze head from Sparta, for which he claims a date as early as 550 B.C. This accords better with the tradition that Rhoecos and Theodoros, who belong to the seventh century, introduced hollow-casting into the Peloponnese from Samos (see following page, and Paus. iii. 12, 10).

Φιλαίου καὶ Θεόδωρος Τηλεκλέους Σάμιοι. (2) x. 38, 6: ἐδήλωσα δὲ ἐν τοῖς προτέροις τοῦ λόγου Σαμίους Ῥοῖκον Φιλαίου καὶ Θεόδωρον Τηλεκλέους εἶναι τοὺς εὑρόντας χαλκὸν ἐς τὸ ἀκριβέστατον τῆξαι· καὶ ἐχώνευσαν οὗτοι πρῶτοι, κ.τ.λ. Pausanias is here speaking of a statue of Night at Ephesus by Rhoecos, the oldest known hollow-cast statue.

There appears here to be a distinction between the words διέχεαν and τῆξαι on the one hand, which denote the fusing or melting of metal, and ἐχωνεύσαντο, which refers to the casting in the mould (χώνος). From Pliny is derived another tradition concerning Rhoecos and Theodoros, that they were the first modellers in clay (xxxv. 152): "Sunt qui in Samo primos omnium plasticen invenisse Rhoecum et Theodorum tradant multo ante Bacchiadas Corintho pulsos." Probably this indicates a connection with the *cire perdu* process. Theodoros and Rhoecos being chiefly workers in bronze may have introduced the practice of making preliminary models in clay. Pliny has indeed recorded a rival tradition (xxxv. 151) to the effect that Butades of Corinth invented the art of modelling, but on the other hand we do not know that he was a sculptor as well as a potter, and the first-quoted passage may have no further meaning beyond its reference to models for bronze statues and the *cire perdu* process. The date of these two sculptors must be the latter half of the seventh century B.C., as Herodotos (iv. 152) tells us that in B.C. 630 the Samians set up in the temple of Hera a large bronze vase supported by colossal figures, which must have been cast, and was therefore subsequent to the date of their invention.

Most of the archaic bronzes in the British Museum belong to the end of the period, about 520–460 B.C., leaving a gap after the Geometrical period, which for Athens is represented by a series of bronzes found on the Acropolis, and in Italy by the more primitive Etruscan statuettes and the objects from the Polledrara tomb. This gap also corresponds to the period of the Proto-Corinthian and Phaleron vases in pottery; while the later archaic period, to which these bronzes belong, is that of the Corinthian and Athenian black-figured vases.

Our bronzes do not all come from Greece; several fine specimens were found in Italy, and it is possible that even among the statuettes classed as archaic Etruscan there may be some which are really of genuine Greek workmanship. Many of the inscribed objects can be roughly dated, but all seem to fall between the years 560 and 450. The oldest inscription is on the Corfu tablet (261), which is certainly not later than 550; the latest, the two tablets with inscriptions in the alphabet of Ozolian Locri (262 and 263), of which the first falls between 480 and 455, the second about 450 B.C. The helmet of Hiero (250) can be dated with absolute certainty by the event alluded to in the inscription, which took place in B.C. 474; but the battle from which the other helmet (251) came is unknown. The inscribed disc from Kephallenia (No. 3207) should also be mentioned here.

From an artistic point of view, the most interesting of this group is No. 209, the copy of the Apollo by Canachos; strictly speaking, it is more an imitation

or reminiscence than a copy, but it cannot be very much later in date than the original, which was carried off to Persia in B.C. 494.* The style may be justly said to bear out the criticism of Cicero (*Brut.* xviii. 70) that the statues of Canachos were *rigidiora quam ut veritatem imitentur*. Another statuette that can be connected with a known work of art is No. 190, which Furtwaengler (*Meisterw. d. gr. Plastik*, pp. 26, 38) regards as a prototype of the Lemnian Athenè of Pheidias. No. 191 recalls the Athenè Promachos of the same artist. No. 212, a figure of an athlete, closely resembles the Harmodios in the famous group of the Tyrant-slayers at Naples, though it cannot be regarded as an actual copy; but the style shows it to belong to the time of Critios and Nesiotes, the first half of the fifth century B.C. A companion figure, No. 213, which came with this from Corfu, also represents an athlete, but this statuette is more in the style of Myron, and may be rather later in date. Here should also be mentioned the series of statuettes which are associated with the early type of the draped Aphroditè holding a flower (Nos. 188, 192–200). The type was created by Canachos (Paus. ii. 10, 5), and further developed by Calamis (Lucian, *Imagg.* 6) and Alcamenes (Paus. i. 19, 2). The type of Aphroditè is not markedly differentiated at this period, and in many cases there may be no mythological significance in the figures, but the probability is in favour of this goddess being intended.† In Etruscan and Italian bronzes this type reappears, firstly as Venus-Proserpina (Gerhard, *Hyperb.-röm. Stud.* ii. p. 121 ff.), secondly as Spes, with the characteristic motive of holding up the drapery with the left hand, which also occurs in Greek examples, such as Nos. 192, 193. More certainly to be identified are the Aphroditae that form the supports of mirrors, who are generally attended by Erotes, winged or unwinged, as Plate IV. and No. 3209; the same type occurs on several Etruscan examples, which, if not Greek importations, are certainly close imitations of Greek work, such as Nos. 547–552. Two more archaic bronzes which deserve notice as specimens of Greek engraving are the disc from Sicily (No. 248), and the mirror No. 244, which, though Etruscan in feeling, seems to be the work of a Greek artist.

2. Greek bronzes of the finest period.

The "finest" period of Greek art extends from about B.C. 460 down to B.C. 300. During that period several of the great sculptors, such as Polycleitos and Lysippos, worked entirely or almost entirely in bronze; but it is hardly surprising that we should possess no copies of their works in bronze, having regard to the perishable nature and intrinsic value of this material. Life-size Greek statues in bronze are almost unknown, with the exception of the recently-discovered charioteer at Delphi,‡ the Praying Boy at Berlin, and a few

* See Murray, *Greek Bronzes*, p. 10.

† See Bernoulli, *Aphrodite*, p. 38 ff.

‡ This statue, it may be remarked, has been attributed on plausible grounds to Calamis, but Pliny (*H. N.* xxxiv. 71) implies that this sculptor was not successful in human figures. Compare, however, the offering of Hiero (*Paus.* vi. 12, 1), for which Calamis made horses and riders. Besides, unless the existence of an earlier Praxiteles is recognised, the difference of dates forces us to doubt the truth of Pliny's remarks.

others ; the rest are all Graeco-Roman copies or later originals. We are the more grateful, therefore, when fortune has spared us even such fragments as Nos. 265–267 in our collection, as specimens of Greek bronze work of the fifth and fourth centuries. Of these, Nos. 266 and 267 reflect in their artistic qualities the work of the two chief sculptors of the fourth century, Scopas and Praxiteles. The heads of Scopas have all a strong individuality of their own, in which the most notable features are the low, broad forehead, the intensely-gazing, deep-set eyes, and the large heavy nose. It is true that reasons have been given for regarding the head No. 266 as from a copy of the Cnidian Aphroditè of Praxiteles ; but this view is grounded chiefly on the hand holding drapery that was found along with it, and it is not absolutely certain that the head is that of Aphroditè at all.

No. 267, on the other hand, is undoubtedly Praxitelean. It bears a most striking likeness to the head of the Apollo Sauroctonos, and the treatment of the hair, the soft beauty of the head, and the whole artistic conception point to its being, if not by Praxiteles, at any rate taken from an original by him. No. 271 also by its attitude suggests Praxiteles ; the S-shaped curve of the loosely-posed body is seen in most of his productions, such as the Hermes, the Satyr, and the Apollo Sauroctonos.

In No. 269 we have a figure which rather in its conception than in its treatment recalls Myron ; it is a copy of his Marsyas, and appears to date about 150 years later. The rendering of the hair, for instance, is more characteristic of the Pergamene school, with its rough and strongly accentuated masses of locks ; but we read that Myron, though advanced in other respects, in his treatment of the hair adhered to the conventions of the archaic period (Pliny, *H. N.* xxxiv. 58). No. 268 is an interesting example of early portrait sculpture, and probably belongs to the period of Lysippos. Other Lysippian bronzes are the Poseidon, No. 274, which, both in proportions and in conception, recalls the type created by that artist, and the heroic figure, No. 286.

With regard to copies of Greek statues, it may be remarked that in many cases they rather conform to a recognised and familiar type than imitate any particular statue. This is seen in the many reproductions of the Athenè Promachos (as Nos. 191, 1037), or of the Cnidian Aphroditè (as Nos. 1079, 1097–1109). Or again we find a transference of types, as in No. 918, which, though a Zeus, is yet in attitude and feeling wholly akin to the Doryphoros of Polycleitos.

The second section of this period in the Catalogue is devoted to reliefs on mirror-cases, vases, or elsewhere (Nos. 285–311). Most of these have been found in Greece itself, and furthermore we can be certain that they are all genuine Greek originals, and not copies, so that the actual work can be dated with more certainty than in the case of statuettes. The Siris bronzes (285) have been so often and so fully discussed that it is not necessary to say more about them here ; the heroic figure from Lake Bracciano (286) is a worthy rival in style and beauty of execution, and also, as pointed out above, dates from the time of Lysippos.

Greek mirrors are far less common than Etruscan, and have, in fact, only become known during the last thirty years by excavations. They have been found chiefly at Corinth, where they were no doubt largely made, and also at Athens, Eretria, and Tanagra, and in Crete. Archaic mirrors are generally in the form of circular discs with a support in the form of a figure of Aphroditè; these appear to have continued in favour up to the end of the fifth century B.C., when they were supplanted by the mirror-cases decorated with reliefs, which last into the Hellenistic period. Sometimes they merely consist of a case and cover, with or without a hinge, the inner surfaces being polished for reflection, and the top of the cover adorned with a relief; other examples have a detached polished disc inside the case. Occasionally we find an incised design on the detached disc or on the inside of the cover (see Nos. 288, 289). The style of the reliefs varies very greatly; Nos. 288 and 289 are in the finest style of the fourth century; 293 and 294 are coarse and late. The subjects on these mirrors are generally Erotic or Dionysiac (as 288 and 295), but there are several instances of mythological scenes on the Museum examples alone, such as 289, 291, 293, 294. No. 3210 bears a unique subject in the shape of a horseman. Among the finer reliefs, though not from mirrors, are Nos. 304, 305, 308, 309, 310, 311, none of which are later than the fourth century B.C.*

IV. ETRUSCAN BRONZES.

History of bronze-working in Italy. Early civilisations.

Next in importance to the remains of Greek bronze-work are those of Italy, especially Etruria. The history of the early civilisations of Italy is somewhat confused, and has not been elucidated or even studied to the same extent as that of Greece; but it is still in a measure possible to distinguish the various stages and trace their developments. The earliest civilisation of which any traces have been found is that known as the Terramare, in the region of the Po. The people were lake-dwellers, living on piles in the water or in the marshy lagoons of the Po valley, chiefly between Piacenza and Bologna. It is in this stage that we find the earliest examples of bronze remains in Italy, at first contemporaneously with stone axes, spear-heads, and tools, survivals of the Neolithic Age. The bronze remains fall under the headings of weapons, tools, and objects of toilet, including spear-heads, axes, celts, knives, combs, crescent-shaped razors (*cf.* Nos. 2420–2423), and pins. In several lake-settlements actual moulds have been found.† On the other hand fibulae, rings, and bracelets do not yet occur; nor are iron, glass, or silver known, and gold is only represented by a doubtful specimen. Traces of a contemporary civilisation have been found

* It may be noted here that a hydria with a replica of the relief No. 310 has recently been found in Rhodes; it is probable that the whole series of which Nos. 310–313 are specimens was manufactured in that island, all having been found in the same region.

† Helbig, *Die Italiker in der Poebene*, p. 19.

in Latium, and this is represented by the funerary hut-urns found at Alba Longa, of which a fine example is to be seen in the British Museum (Etruscan Saloon, H 1). The remains of the Neolithic Age are sufficient to indicate an early date for these civilisations, and they are probably contemporary with the earliest remains from Hissarlik and Cyprus.

To the Terramare succeeds (*longo intervallo*) the period known as the Villanova (from the site of that name at Bologna), extending over the Po valley and Etruria, especially the neighbourhood of Corneto. In every respect it shows a higher development than the preceding stage. Iron is already known, and a great advance has been made in the working of bronze, which is now not only cast, but hammered and worked in repoussé. The tombs of this period are of the form known as *a pozzo*, that is, like wells or pits, and frequently contain jars or *ossuaria* in bronze and clay, in which the bones were placed. The beginning of this civilisation must date about 1000 B.C., and it can be traced down to the fifth century in the cemeteries of the Certosa near Bologna, but for the most part was superseded by other and external influences from the seventh century onwards.

The bronze remains are of considerable interest. Sculpture, or at least the representation of the human form, is as yet practically unknown, but models of animals, of a rude and primitive kind, are very common as votive objects. These, as has been indicated above (p. xxxviii.), fall into line with the finds at Olympia, to which they are closely parallel. Large bronze urns and buckets, and tripods, are of frequent occurrence, and often decorated in friezes. Among the weapons and armour occur swords of the "Ronzano" type,* some with semi-circular heads, others with head surmounted by a recurved cross-piece. Dome-shaped helmets surmounted by knobs are found (*cf.* Nos. 2725–2728). The celts are of the second and third varieties (see Nos. 2912–2937): palstaves, and winged celts without a stop-ridge. More specially interesting, however, are the fibulae, which include most of the earlier types, from the Hallstatt-type onwards (see No. 1929 ff., and p. lix.): "boat"-types, "leech"-types, "snake"-types, "tail-piece"-types, and fibulae with elliptical bows decorated with pieces of amber, bone, and glass. In the later tombs: "kite"-types, "horned-snake"-types, and zoomorphic fibulae in the form of horses.

The Museum possesses a number of early Italian bronzes attributable to this period (345–433), which have come from Etruria and other parts of Italy, together with several statuettes (337–344) which are not easily classified, except the first two, which appear from their resemblance to published specimens to emanate from Sardinia, where they probably owe their origin to a Syrian source. Nos. 345–346 are curious objects which appear to have some primitive religious signification, and have been referred to some old Italian form of worship, such as the Ambarvalia or the cult of Faunus Lupercus, from which the ceremonies of the Roman Lupercalia were derived.† They seem to represent scenes from

* See Gozzadini, *Mors de cheval italiques*, pl. 4.

† Garrucci, *A bronze object from Lucera*, in *Archaeologia*, xli. p. 275 ff.; *Röm. Mittheil.* xii. (1897), p. 3 ff.

daily and rural life, such as ploughing, but it is quite impossible to determine the use to which these objects were put. The duck which occurs so frequently in this series of objects (Nos. 345–358) is characteristic not only of early Italian, but of early Greek bronze work.* It occurs as a decorative motive on the fibulae from Cameiros (No. 150), and again on vases of the Geometrical style; as also on numerous objects from the Hallstatt civilisation. It is noteworthy that these bronzes are almost entirely free from Oriental fantasies or influence of any kind, which indeed can hardly be traced in Italy before the sixth century B.C.; but there are parallels in the early art of Crete, and the frequent appearance of the ape seems to suggest a connection (through Crete) with the north coast of Africa.† A jar containing about fourteen thousand objects of similar character from a bronze-founder's hoard was found at Bologna, and has been shown to date from the end of the Bronze Age in Italy, about the ninth century B.C. Similar extensive finds have been recently made at Vetulonia (*Notizie degli Scavi*, 1887, p. 471 ff., and Falchi, *Vetulonia*, 1891). An inclusive date for these objects may be given as 800–500 B.C.

Oriental and Hellenic influences in Etruria.

We have now arrived at the stage of the earliest Etruscan civilisation, which is marked by the contents of the Polledrara tomb at Vulci. Such remains from Etruscan territory as can be attributed to an earlier date than this (620 B.C.) have nothing specially Etruscan about them, and in fact present the same features as objects found elsewhere in Italy. The traditions of the people themselves indeed predicate for them a much remoter origin. According to their own beliefs, they settled in Italy about the eleventh century B.C., and there is no doubt that the confederation of the twelve cities was formed about the tenth century. The tradition of an immigration from Lydia has very strong support,‡ and may well be founded on fact. The early tombs for instance closely resemble in style those of Asia Minor, with their façades and vaulted roofs and the tumuli erected over them. These tombs in Italy are known as *a fossa*, or "trench-tombs," as opposed to the "well-tombs" of the Villanova period.

As already indicated, it is in the Polledrara objects that we find the first traces of Oriental influence.§ Among them are ostrich-eggs, which can only have been brought from Africa by way of Egypt, and thence either by Phoenicians or by Greeks from Naucratis. This tomb also contained a porcelain scarab with a cartouche of Psammetichos I. (B.C. 656–611), and five porcelain aryballi with hieroglyphic inscriptions. Similar porcelain vases have been found at Cameiros in Rhodes,‖ and are supposed to belong to the seventh

* *Journ. Hell. Stud.* xiii. p. 206.

† See *Bull. di paletnol. Ital.* xxiv. (1898), p. 161, and Reinach, *Sculpt. en Europe*, pp. 77–128.

‡ Hdt. i 94; Verg. *Aen.* viii. 479; Hor. *Sat.* i. 6, 1 ff.

§ The Polledrara tomb, otherwise known as the Grotta d'Iside, was found on the estate of that name at Vulci in 1839. Most of the contents are now in the British Museum; see above, p. xv. Lord Northampton once possessed a Corinthian vase from this tomb.

‖ First Vase Room, A 1184, 1188–1191, etc.

century B.C. Commercial relations with the Phoenicians were probably by way of Carthage, which by this time was a state of some importance. Many Phoenician objects of considerable merit have been found at Palestrina (Praeneste), including silver and bronze bowls of a kind also found in Cyprus; this city, as the cistae and mirrors found there seem to show, was apparently dependent on the neighbouring Etruscans for its art.

But the recent investigations of many scholars * and a more extended acquaintance with archaic Greek art tend to show that early Etruscan art owes more to Hellenic, and more particularly to Ionic, influences than to those of Phoenicia and Egypt.† As early as the eighth century B.C. a connection can be traced between Greece and Italy in the founding of the colonies of Magna Graecia. Of especial importance among these is Cumae, which was an off-shoot of Chalcis, and therefore directly subject to Ionian influences. Now we know that Etruscan influence in Campania must have been of considerable extent, and that Capua was founded by the Etruscans about 600 B.C. It is easy then to see how they can have come in contact with the productions of Ionian art, and the reputation of Chalcis for bronze work justifies the supposition that many fine specimens of it found their way through Cumae into Italy.‡ A similar tendency is to be noticed among the vases found in Italy, which belong to the sixth century B.C. The so-called Caeretan hydriae (*e.g. Brit. Mus. Cat. of Vases*, ii. B 59), which have been mostly found at Cervetri, are now generally held to be of Ionian fabric, or at least direct imitations of the same, and numerous Etruscan vases exist which are directly imitated from this group (*Cat. of Vases*, ii. B 60–73). It has been pointed out § that they have certain features which suggest a familiarity with Asiatic and African countries, and which they can only have acquired through the medium of Ionians in Asia Minor or Naucratis.

Etruria also appears to have been subject to another influence, that of Corinth. In this connection we may note the tradition recorded by Pliny (xxxv. 152), who tells us that when Demaratus was expelled from Corinth, he took with him to Etruria three modellers in clay, Eucheir, Eugrammos, and Diopos, who established their art in Italy. The date of this event was B.C. 665. The influence of Corinthian art was probably centred in Caere, but not confined thereto, and is to be observed during the seventh and sixth centuries B.C. At Vulci two Corinthian vases (now lost) were found in the Polledrara tomb. The well-known hydria from this tomb (*Journ. Hell. Stud.* xiv. pls. 6, 7) seems

* *Journ. Hell. Stud.* xvi. p. 140, note; *Mon. Ant. dei Lincei*, vii. p. 289, note 1; Körte in *Arch. Studien H. Brunn dargebr.* p. 1 ff.; *Röm. Mittheil.* ix. (1894), p. 253 ff.

† A small point which seems to imply a still earlier link with Greek art is the motive of a lion with a human leg in its mouth on the bronze fragments, No. 600. This occurs on two fibulae of the Geometrical period (*Zeitschr. für Ethnol.* 1889, p. 222, fig. 32, and No. 3205), and there is a similar motive on a Geometrical vase in Copenhagen (*Arch. Zeit.* 1885, pl. 8, fig. 2).

‡ A number of Ionian Greek bronzes were recently found at Sala Consilina, near Paestum (*Bull. de Corr. Hell.* xx. (1896), p. 421).

§ Duemmler in *Röm. Mittheil.* iii. (1888), p. 171.

to be of a local Italian fabric under both Ionian and Corinthian influences. This leads us to speak of the bronze bust from this tomb (No. 434), the upper part of which is undoubtedly of local make, but the bands of figures round the lower part are Greek in feeling and style, if not in actual execution. They afford points of comparison with both early Corinthian and Ionic works of art, such as the gold reliefs published in *Arch. Zeit.* 1884, pl. 8, figs. 3, 4, 7. Other Etruscan products in this collection which owe their origin to Ionic sources are some fragments of repoussé relief-work (No. 600) and the two bronze tripods, Nos. 587, 588. The latter call for some further remarks. They belong to a series, all found at Vulci, in which a development of type and style can be traced, through an example found at Metapontum (*Mon. Ant. dei Lincei*, vii. pl. 8), from an original Greek type, which is best represented by a specimen found on the Acropolis of Athens.* This at first sight might be taken for one of the Etruscan series, but that no Etruscan importations into Greece can be traced further back than the fifth century B.C., while the Acropolis bronze cannot be later than 550 B.C. In style these tripods compare with the archaic bronzes of Perugia and Campania, as well as with their Greek prototypes; they cannot be later in date than 500 B.C. It is worth while here to mention the descriptions given by Pausanias (x. 16, 1) and Athenaeus (v. 210 B, C) of the stand dedicated at Delphi by Alyattes, the work of Glaucos of Chios. From the details supplied by the former, the general type seems to have been approximately that of our tripods; the latter alludes to the representations of animals and plants with which it was decorated.

Characteristics of Etruscan bronzes.

It is a moot question whether the Etruscans were entirely devoid of originality and were imitators of the Greeks in everything, or, while endowed with some artistic genius of their own, were yet susceptible to external influences. Literary evidence can be cited to show that they were held in great estimation in antiquity as bronze-workers, as for instance two passages quoted by Athenaeus:

i. 28 B: Τυρσηνὴ δὲ κρατεῖ χρυσότυπος φιάλη
καὶ πᾶς χαλκὸς ὅτις κοσμεῖ δόμον ἔν τινι χρείᾳ.

xv. 700 C: A. τίς τῶν λυχνείων ἡ ἐργασία; B. Τυῤῥηνική.
ποικίλαι γὰρ ἦσαν αἱ παρὰ τοῖς Τυῤῥηνοῖς ἐργασίαι, φιλοτέχνων ὄντων τῶν Τυῤῥηνῶν.

At the same time both passages rather suggest that this reputation was confined to household furniture and objects in daily use; on the other hand, we have a statement of Pliny's (*H. N.* xxxiv. 33) relating to the subject: *signa Tuscanica per terras dispersa quin in Etruria factitata sint non est dubium.* Our museums afford ample evidence that the Etruscans excelled in the production of ornamental vases, candelabra, or tripods, and that they made the art of

* De Ridder in *Bull. de Corr. Hell.* xx. (1896), pl. 1, p. 401 ff.; *Mon. Ant. dei Lincei*, vii. p. 277 ff.

engraving on bronze in their cistae and mirrors peculiarly their own. The evidence for the importation of Etruscan bronzes into Greece is slight, but it was undoubtedly carried on, and a well-authenticated instance is the mirror published in the *Monuments Grecs*, 1873, pl. 3. As a rule the statuettes found in Etruria do not display much individual style or originality of conception; but there are exceptions, such as the Falterona bronzes (Nos. 450, 463) and others, which have a strong individuality of their own, if marred by local mannerisms. Otherwise the best seem to be direct copies of Greek bronzes.*

The earliest Etruscan decorative motives and mythological types are in the main Oriental; the next stage is that of the *ξόανα* or primitive sculpture in the round, illustrated by the tufa figure from the Polledrara tomb, or by Nos. 440, 441, 496; thirdly, parallel to the development of Greek sculpture, figures of the type of the Apollo of Tenea, such as No. 510. With the latter class may be ranked the peculiar elongated figures of warriors (Nos. 442–446), the proportions of which are probably due to an expedient for making *ex-voto* figures of considerable size at small cost. The technique of the bust No. 434 seems to suggest that pieces of worked bronze were imported into Etruria and used up by native workmen; but if we reflect on the difficulty which the Assyrians had in producing sculptures in the round, in spite of their long experience of relief-work, we may well believe that the same was the case in Etruria. A parallel example is the archaic sarcophagus from Caere (*Terracotta Sarcophagi in Brit. Mus.* pls. 9–11), where well-executed reliefs are combined with inferior work in the round. The rudeness and rigidity of the bronze bust display an elementary technique, contrasting with the fine execution and command of tools shown in the more Hellenic bands of relief below.

A curious parallel to the failure of the Etruscans in sculpture is given by their total failure in the art of vase-painting, not indeed due to a lack of ability to draw, as their mirrors and cistae show, but the more inexplicable, because in this branch of art they do not even seem to have had the same capacity for imitation as in sculpture. Another point to be noticed is the almost entire absence of sculpture in stone, except for the figures on the sepulchral urns and a few isolated statues. All their best work is in bronze. Poorly and incorrectly modelled as these bronze statuettes are, they often have fine details of hair or patterns on dresses, and some reach the height of refinement and elaboration in this respect (*e.g.* Nos. 509, 533). Quintilian (xii. 10, 1–7) alludes to the differences between Greek and Etruscan statuettes: "nec solum specie ut signum signo sed genere ipso ut Graecis Tuscanicae statuae . . . duriora et Tuscanicis proxima Callon atque Hegesias."

The use to which these bronzes were put appears to have been generally accidental. They were turned out by the workman without his having any definite purpose for each article, and some were fitted to candelabra, others

* As instances may be named Nos. 514, 515, 555, 603; cf. also the head No. 3212, which is Greek in feeling and style.

bought up for shrines or for votive offerings, and so on, according to chance. The collections of bronze statuettes found in the Lake of Falterona (see Nos. 450, 459, 463, 614–616, and 679) and at San Mariano were no doubt all *ex voto*, as the circumstances of their finding seem to shew.

With regard to their subjects, the Etruscan statuettes seem to fall into three groups, which we may roughly apportion as follows :

1. Mythological types : among which the principal are : (*a*) Apollo (see Reinach, *Repertoire de la Statuaire Gr. et Rom.* ii. pp. 78–91) ; (*b*) Aphroditè (generally in the "Spes" attitude, holding up her drapery in l. hand) ; (*c*) Mars or a warrior, a type which appears to be derived from Greece (cf. the warrior from Laconia published in *Ath. Mittheil.* iii. (1878), pl. 1, fig. 2).

2. Votive figures of no mythological character : children, athletes, suppliant figures (as Pl. XIV.), etc.

3. Decorative bronzes and *genre* subjects : dancers, acrobats, monsters, and animals. These often form the supports of mirrors, handles of cistae, or parts of candelabra.

Decorative bronze-work : candelabra, mirrors, and cistae.

The luxury of the Etruscans in regard to vessels and household furniture was, as we have already pointed out, proverbial in antiquity. This has been amply confirmed by modern discoveries, which have yielded large numbers of bronze objects covering a period of about four centuries, from 600 to 200 B.C. The ornamental decoration generally takes the form of relief-work and appliqué ornament, as applied to vases, cistae, or mirror-cases. The types and decoration of tripods we have already discussed ; but the candelabra present certain features of interest. The various types may be roughly dated. The earliest examples (of the 6th century B.C.) have cross-bars at intervals, each ending in two small branches.* In the fifth century the stem has a small basin on the top for the lamp, and is supported by a tripod formed of three human or animal's feet. The stem is often ornamented with animals climbing up it. In the fourth-century types the feet are as before, but the stem ends in four branches terminating in buds and a central figure or group of two figures. Finally in the third century the base takes the form of a pyramidal pedestal with a moulded stem surmounted by a bowl. The examples in the British Museum (589–599, 667–669, 771–781) are mostly of the second and third types.

The bronze mirrors which have been found in such numbers in Etruscan tombs fall into two main classes. By far the larger is that of the simple disc with a handle, bearing incised designs. The other class, in which the mirror is placed in a case with a cover, the latter being decorated with an *emblema* or relief, belongs exclusively to the later period of Etruscan art (third century B.C.), and is obviously an imitation of the Greek mirror-cases with reliefs. The subjects on these mirror-cases form a close parallel with those on the Italian

* Cf. Milani, *Museo topogr. dell'Etruria*, p. 27.

vases of the same period, especially the bowls with interior reliefs (compare for instance Nos. 729, 730, with G 129 in the Fourth Vase Room).

The mirrors with incised designs also have their Hellenic prototypes, but these are to be sought, not so much in bronze works, for Greek engraving on bronze is, as we have seen, practically non-existent, but in the red-figured vases which were imported into Etruria in such enormous quantities during the fifth century. The Etruscan artists apparently shrank from the task so successfully achieved by Greek painters of suitably decorating the curved surfaces of a vase, for which their powers of drawing might have fitted them, and devoted themselves instead to adorning the flat even surfaces supplied by the mirror-discs and the sides of their cistae. In the subjects depicted on the vases they had an extensive mythological repertory ready to their hand. Moreover, the interior designs of the kylikes, the treatment of which had been perfected by Epictetos, Euphronios, and their contemporaries, served as obvious models for disposing a design in a circular space. Some of these mirrors, which go back to the archaic period, provoke an even closer comparison with the Greek vase-designs: compare for instance Pl. XVIII. with the Peithinos vase in Berlin (No. 2279), or No. 544 with the Geryon vase of Euphronios (Klein, *Euphronios*[2], p. 54).

The majority of these mirrors belong to the fourth and third centuries B.C. Among these a distinction can be drawn between productions of the best period of Etruscan art, when the conceptions were carefully thought out and thoroughly Hellenic in spirit, the drawing refined and masterly, and those of the decadence, where, as in the contemporary vases of Apulia and Campania, the drawing is free and careless, and the subjects are for the most part monotonous repetitions of certain types. In No. 627 we possess one of the very finest of existing examples, representing the meeting of Menelaos and Helen after the taking of Troy; this is only rivalled by the Berlin mirror with Dionysos and Semelè (Gerhard, *Etr. Spiegel*, pl. 83), and another in the Cabinet des Médailles at Paris representing the apotheosis of Heracles (Gerhard, *op. cit.* pl. 181).

The subjects are almost entirely drawn from Greek mythology, especially in the best period. The Trojan legends are the most popular (see Nos. 623–627, 712–715), and many subjects occur which are familiar on vase-paintings, such as the Birth of Athenè (Nos. 617, 696), the labours of Heracles (Pls. XVII, XIX.), or the story of Perseus (No. 620). Numerous mirrors represent deities wearing Phrygian caps, which are traditionally interpreted as the Cabeiri, and one fine specimen in the Museum (No. 618) is supposed to represent the birth of these Cabeiri, though the names attached to them have no meaning for us. Among the Etruscan deities which appear on the mirrors, the Lasæ or Fates occur most frequently, represented as winged women. Winged deities, indeed, are universal conceptions in Etruscan art, and do not always admit of exact identification; even Athenè and Aphroditè are sometimes provided with wings (as Nos. 543, 541). Occasionally a subject is supplied from early Roman legend, as on the mirror with Cacus and the Vibennas (No. 633), or another with Romulus and Remus suckled by the wolf (*Mon. dell' Inst.* xi. pl. 3); on the latter, as on some

other examples (such as No. 695), the inscriptions are actually in Latin. One noteworthy feature of the mirrors with Greek subjects is that the most incongruous figures appear together, as, for instance, No. 622 with Ajax and Amphiaraos, or No. 719, on which Ajax, Alcmena, Thetis, and a Seilenos are all united in one scene. This is due either to confused ideas or to carelessness on the part of the artist, who has selected certain types from his stock and combined them at haphazard.

The inscriptions which Etruscan mirrors generally bear form a very important feature. This idea again was no doubt suggested by the vases. But, curiously enough, the Etruscans, while adopting the Greek myths and legends wholesale, have transformed the names of the deities and persons represented into their own language and alphabet. So, for instance, Athenè appears as *Menerfa*, Aphroditè as *Turan*, Hermes as *Turms*, Dionysos as *Phuphluns;* while the names of heroes are only a degree less transformed : *Achle* for Achilles, *Elchsentre* for Alexandros (Paris), *Evticle* and *Phulnike* for Eteocles and Polyneikes. On one mirror (No. 695) a corrupt Latin form occurs in *Melerpanta* for Bellerophon; and another (No. 3213) has interesting inscriptions in Latin.

The handles of these mirrors in many cases have been broken off or lost; one example (No. 620) retains an original handle of bone, into which the mirror is inserted by a spiked termination of bronze; others, again, terminate in the head of a stag, horse, or other animal, or even in the figure of a man (as No. 711). This latter type is derived from another class of mirrors, of which examples are known both from Greece (as Plate IV.)* and Etruria (Nos. 547–553). The mirror itself is devoid of all decoration except a bead-moulding round the edge, and the artist has devoted his chief energies to the standing figure that supports it. These figures form a continuous series from the early archaic period to the limits of the free and fine styles, the richest period being that of the transition at the beginning of the fifth century. Almost every figure has an individuality of its own, though there are certain main types, of which the most popular is the Aphroditè attended by Erotes of Plate IV. Originally these mirror-supports appear to have been derived from Egypt; † it was probably through the Ionic Greeks of Naucratis that the idea of a nude female figure architecturally applied in this manner was brought from Egypt, and this type, at first exclusively Ionic, was also adopted in the Peloponnese. The original idea was simply that of a figure supporting the mirror with its arms, but in its developed form the figure with its base becomes an architectural support for the entablature-like member on which the mirror rests. ‡

Of no less interest and artistic merit than the mirrors, though of much rarer occurrence, are the cistae, found almost exclusively at Praeneste. While the

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* See above, p. xlii.

† A late and Hellenizing instance of an Egyptian mirror supported by a nude female figure is No. 880.

‡ *Monuments Grecs*, 1891–1892, Nos. 19, 20; *Berliner Phil. Wochenschr.* 1894, p. 79; De Ridder, *Bronzes de la Soc. Arch. d'Athènes*, p. 36.

number of mirrors now known cannot be far short of one thousand, only about eighty cistae have been found, and only a small proportion of these have decoration of any consequence. The designs are often of unequal merit, but the majority appear to belong to the third century B.C. The most beautiful existing example is the famous Ficoroni cista in the Kircherian Museum at Rome, which bears on its lid a Latin inscription dating about 200 B.C. One of the Museum specimens, however (No. 554), must go back to a considerably earlier period, owing to the very archaic character of its design, which consists of a frieze of Gorgons in relief. Among the examples with incised designs in the Museum (Nos. 637–641 and 741–746), unquestionably the finest is No. 638 (Pl. XXXI.), a worthy rival of the Ficoroni cista. The subject represented is the sacrifice of Trojan prisoners at the pyre of Patroclos; most of the other cistae are also decorated with Trojan legends, as, for instance, No. 743 with the sacrifice of Polyxena, No. 745 with the Judgment of Paris, and No. 746 with Achilles and Penthesileia.

Three distinct processes appear to have been necessary in the production of these cistae. In the first place, the bronze plates were cut into squares, and received their engraved decoration; the plates were then clipped and bent to a cylindrical form, the edges soldered and the bottom and cover attached; and finally the handles, feet, and a row of rings, with chains suspended from them, were put on, in some cases partially obscuring the incised designs. Certain types appear to have found preference for the ornamentation of the handles and feet; for the former, a group of two men fighting, or of Peleus wrestling with Atalanta, two warriors carrying a dead body, or even a single figure, such as Hermes. The feet are invariably in the form of lions' claws, with a figure of Eros or a Satyr in relief at the point of attachment to the body. Several detached bronze figures in the Museum collection afford evidence of having once formed the handles of cistae, such as Nos. 555, 556, 642, 643, 645, 748; others which have formed the feet of cistae are Nos. 644, 646–649, 749–752.

V. GAULISH AND GRAECO-ROMAN BRONZES.

Gaulish bronzes. The next section of the catalogue (Nos. 786–824) is devoted to the bronzes found in Gaul, which appear to be for the most part of local origin, and of which some are of exceptional interest.

Art in Gaul and its influences. Caesar, at the time of his conquest of Gaul, found there no traces of native art, which was in fact forbidden by the religion of the people.* At the same time, the Gauls appear to have been possessed of great technical skill and industry, like the other nations of Northern Europe. We have quoted above (p. xxxvi.) a

* His allusions to the *Mercurii simulacra* (*Bell. Gall.* vi. 17) appear to be inaccurate; see Bertrand, *Religion des Gaulois*, p. 319.

passage from Philostratus, which refers to them the practice of enamelling on bronze, and this is further attested by Pliny (*H. N.* xxxiv. 162), who says: "Album [plumbum] incoquitur aereis operibus Galliarum invento ita ut vix discerni possit ab argento, eaque incoctilia appellant. Deinde et argentum incoquere simili modo coepere equorum maxume ornamentis iumentorumque ac iugorum Alesia oppido; reliqua gloria Biturigum fuit." Many specimens of bronze vases, fibulae, and other objects have been found with rich but somewhat crude enamelled decoration. The chief characteristics of this art are a tendency to geometrical decoration, and a preference for symmetry rather than living forms; a fondness for bright colours and for open relief work; and finally a tendency to conventionalise human and animal forms into decorative motives. The latter characteristics are manifested in the series of zoomorphic fibulae, largely found in Belgium, but not confined to any part of Central Europe; they also find illustration in the civilisation known as that of La Tène (a settlement on Lake Neuchâtel).

It is a well-known fact that many genuine Greek works (or close copies of the same) have been found on Gallic soil, such as the Vaison Diadumenos, in the British Museum, the Venus of Arles, and the warrior of Autun, to say nothing of the bronze Hermes (Pl. XXIV.), and other small works of true Hellenic character. Their presence in Gaul was of course due to accidental transportation, and they have nothing in common with the art of the country. On the other hand, many types which were spread by the Romans all over the ancient world became, as it were, common property, only modified by local conditions and taste. Such are the bronzes with which we have here to deal. Either they are Hellenic types, as Nos. 786, 792–795, shewing by certain alterations or barbarisms that local influence has been at work, or else the conceptions are native, such as the Dispater, No. 788, or the Ares (Pl. XXIII.), but certain small details (*e.g.* the helmet of Ares) indicate that the native artist has gone to some Greek original for assistance in the production of his work, or has reproduced some reminiscence of what he has seen.

It may be that the influence of Greece upon Gaul dates from an even earlier period than the Roman conquest. As early as the sixth century B.C. the Phocaeans had established a Greek colony at Massilia, which was then, as it now is, the outlet for the commerce of the Rhone valley. Greek merchants in search of copper and tin must have penetrated as far as Spain and even Britain; while even Central Europe has yielded objects of archaic Greek work, such as the gold treasure of Vettersfelde, to say nothing of the helmet of Berru which is ornamented with a Mycenaean pattern. Again, the incursions of the Gauls into Greece in 279 B.C. and the sack of Delphi must have brought before their eyes Greek art of the finest period, specimens of which they may actually have carried away with them.

For the most part, however, artistic influence reached Gaul in another way. About the first century of the empire Graeco-Egyptian art was dominating Italy, as is evidenced by the column of Trajan and the general style of the

Pompeian remains. The influence of Italy and the constant commerce between Alexandria and Marseilles would naturally foster this tendency in Gaul. Pliny (*H.N.* xxxiv. 45) speaks of Zenodorus of Alexandria, who made a Mercury for the Arverni, and imitations of cups by Calamis, which were specimens of the chased work in silver so popular at Alexandria. The mosaic of Lillebonne (*Gazette Archéol.* 1885, pls. 13, 14) is the work of a Carthaginian and a native of Pozzuoli, but is altogether Egyptian in inspiration. Among the Gallo-Roman bronzes Alexandrine motives are constantly to be found, such as figures of negroes; or the type of Aphroditè Anadyomenè, which is found not only in the Fayûm and on the coast of Syria, but in the white terra-cottas of Gaul. Still more strongly is this connection manifested in the religious cults. Coins of Postumus issued in Gaul which illustrate the cult of Serapis, may indeed be purely Roman, but one of the commonest types of Gaulish divinities, the Dispater, is taken directly from that god. In the same way the Dea Mater becomes the representative of Isis, and another type, that of the crouching god, is derived from Imhotep.

In the Gaulish cult-system * by far the most interesting figure is that of Dispater, the Gaulish Jupiter, who is characterised as an infernal deity by the wearing of the *modius* or *polos*. He generally holds an *olla* in one hand, and the type of his head roughly corresponds with the Greek Zeus; but in some museums there exist some very remarkable varieties of the type, in which the figure is accompanied by a barrel surrounded by a series of hammers.† This type is confined to Southern Gaul, and presents striking analogies to the Syrian Jupiter Dolichenus; we may also find points of comparison with the Scandinavian Thor, the Etruscan Charun, and the Carian Zeus Labrandeus. Caesar (*Bell. Gall.* vi. 18) refers to Dispater as the common father of the Gallic peoples.

Another favourite deity of the Gauls was Heracles. He was their nearest conception of the Supreme Deity, and was known by them as Ogmios, as we learn from Lucian (*Hercules*, 1): Τὸν Ἡρακλέα οἱ Κελτοὶ Ὄγμιον ὀνομάζουσι φωνῇ τῇ ἐπιχωρίῳ. He was conceived, according to Lucian's description, as an old man, bald, wrinkled, and sunburnt, with the usual attributes of Heracles. This type as represented in art seems to approximate to that of Dispater; but other examples of more Hellenic conceptions exist, such as No. 787, or the fine archaistic Heracles from Cumberland in the Romano-British Room.

Among the other bronzes from Gaul in this collection may be noted the Zeus with head of Otricoli type (Pl. XXVII.), the Dionysos (Pl. XXII.), which seems to be an echo of the style of Praxiteles, and three figures of Aphroditè (793–795) of the type known as Venus Pudica, all of which suggest a Hellenic origin. Otherwise interesting are No. 822, representing a barbarian warrior in the national costume, and a series of figures of Gauls (Nos. 814–819), which recall the description of the figures of the monument set up by Attalus on the Acropolis of Athens, and also their imitations now existing in Naples.

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* On the religion of Gaul generally see Bertrand, *Religion des Gaulois*, especially chs. xxii., xxiii.

† Reinach, *Musée de St. Germain-en-Laye*, p. 175 ff.; Murray, *Greek Bronzes*, p. 97; Bertrand, *op. cit.* p. 318.

Graeco-Roman bronzes.

We have now to deal with Greek art in Rome and Italy from the middle of the second century B.C. down to the times of the Empire. It is a truism that of Roman art, properly speaking, little exists ; all the productions of this period are by Greek artists with Greek names, or at least by Romans who have learnt the whole alphabet of their art from Greek teachers and Greek models. Roman art seems to have found its outlet in a direction as yet little pursued by the Greeks, namely in portraiture. In this branch indeed it may claim to have attained to individuality and even excellence.

Previously to the second century B.C., Rome had been indebted to Etruria in the same way as to Greece, as instanced by the decoration of the temple of Capitoline Jupiter and such works of art as the wolf of the Capitol. Many of the bronzes described in this section undoubtedly belong to the Roman period, but are by Hellenic artists, and can only be classed as Graeco-Roman. They fall more naturally into a classification by subject, and therefore, while a selection has been made of statuettes of special merit (825–855), or objects which do not admit of such arrangement, *e.g.* reliefs, vases, and miscellaneous objects (856–884), or objects with Latin inscriptions (885–908), the majority are relegated to subject-headings under Nos. 909–1928. These statuettes are, as a rule, devoid of artistic merit, and only of mythological or typological interest, except where a relation can be traced to some known Greek statue, either as the prototype of a class (*e.g.* the Venus Pudica series, 1097–1109) or of one particular instance, such as Nos. 960, 961, 1037, 1292, 1388, etc.

Some of the select objects have a special historical interest, such as the so-called sword of Tiberius (No. 867), the inscription relating to the Mystae (887), or the series of portrait-busts (831–846) ; or are interesting in relation to Roman worship, such as the inscriptions to Mithras (904) and Jupiter Penninus (895), and the pantheistic and symbolical objects (829, 873–876). Of the inscriptions, Nos. 888 and 889 have a special palaeographical interest.

Egyptian and Asiatic influences.

Allusion has just been made to the influence of Graeco-Egyptian art upon Italy at this period. This is due in the first place to the growing popularity at Rome of certain Egyptian cults, and secondly, to the fact that Greek art found its way to Italy, as to Gaul, through the medium of Alexandria, the centre of Greek art and civilisation generally in the third and second centuries B.C. Several of the bronzes now under discussion (Nos. 828, 836, 853, 880, etc.) were found in Egypt, and others, more especially the figures of Serapis (939–946), Isis (1456–1472), and Harpocrates (1473–1508), shew clearly the hold that the new Egyptian cults had upon the art of the period.

The origin of these cults * is to be sought in the tendency, which arose in the fifth century, to identify the Egyptian triad, Osiris, Isis, and Horus, with

* See generally La Faye, *Culte des Divinités d'Alexandrie* ; for Serapis, Michaelis in *Journ. Hell. Stud.* vi. p. 289 ff., and Poole, *Brit. Mus. Cat. of Coins of Alexandria*, p. lx. ff.

Dionysos, Demeter and Apollo.* Under the influences of Orphism the Greeks had taken up the study of Egyptian religions, and Hellanicos of Lesbos in the same century discusses these questions in his Αἰγυπτιακά in this spirit.† In B.C. 350 a sanctuary of Isis was actually erected at the Peiraeus, and this gave rise to Athenian legislation about strange cults. Then a new impetus was given to their study by the foundation of Alexandria and the works of Manetho, Timotheus the Eumolpid and others. A definite Alexandrine triad came into being, consisting of Serapis, Isis, and Harpocrates, the first-named being a compound of Apis and Osiris; the name is a Hellenised form of *Osor-Hapi*. This tendency to syncretism in religion was due to the notion that a triad was the distinguishing feature of both Greek and Egyptian religions, and that these triads were necessarily identical. It received warm support from the Ptolemies, and the third century saw a great extension of the cults in Egypt, a Serapeum being founded at Memphis.

The first relations of Egypt with Italy date from the embassy of Ptolemy Philadelphus to Rome in 273 B.C., which opened the door to Hellenistic institutions and manners. The Alexandrine cults found a footing by degrees in Southern Italy, and in the second century an Iseum was in existence at Pompeii, and a temple of Serapis at Puteoli.‡ Under Sulla an Isiac college was founded in Rome, and a few years later honours were paid to Serapis and Isis on the Capitol. The triumvirs erected temples to them in B.C. 43, and the cult appears to have appealed strongly to the Roman *plebs*. Under Augustus there was a reaction, and the votaries of these deities were banished and persecuted, but they were indulged by Caligula and Claudius and welcomed by Nero. The cults were officially recognised by the Flavian Emperors, and reached their apogee under Antoninus Pius and Septimius Severus.

With the exception of the Paramythia bronzes (No. 276, and perhaps the Dionè, No. 279), and similar figures, no very early types of these deities in art can be traced. Under the Empire there seems to have been a reaction to the ancient Egyptian types, the result of a study of Egyptology by Romans,§ and figures of Emperors and Imperial ladies in Egyptian dress begin to appear (cf. Nos. 1467, 1470, 1494). Harpocrates is to be regarded as a combination of the infant Horus, with finger placed in childish fashion on his mouth, and the Greek Eros with his childish form and wings. The treatment of the hair is common to the figures both of Eros and Harpocrates, and some of the figures cannot be easily differentiated. Those of Harpocrates are mostly very diminutive, and were doubtless used as amulets.

Egypt was not the only part of the world from which extraneous religious influences found their way to Rome, amid the cosmopolitan ideas which her extending empire fostered; all religions were welcomed at Rome, and new cults

* Herodotus (ii. 42, 59, 144, 156) alludes to this identification in unmistakable terms.

† Cf. *Hist. Gr. Frag. ed.* Didot, i. p. xxiii. ff., and p. 66.

‡ Nissen, *Pompeianische Studien*, p. 174; *C.I.L.* i. 577; see La Faye, *op. cit.* p. 40.

§ We may recall the journey of Germanicus to Egypt *cognoscendae antiquitatis* (Tac. *Ann.* ii. 59).

became fashionable according to the taste of Emperor and people. Most of these new systems came from Asia Minor and especially from Phrygia, where the wild orgiastic rites of the Great Mother and Attis prevailed. Kybelè is of course a not uncommon figure in Greek or Roman art, and as early as the time of the Second Punic War the Megalesia, a feast in her honour, were established in Rome. Catullus has made us familiar with Attis and his story, and he too was included in the festival of the Great Mother of Pessinus.* A more popular festival was that of the Mithras mysteries, of Persian origin, Mithras being, like most of the Oriental male deities, a sun-god or god of light. It was introduced into Rome about the time of Hadrian, and flourished for several centuries, spreading all over the empire. A large number of Mithras monuments exist (collected by Cumont, *Les Mystères de Mithras*), mostly in the form of a figure in a Phrygian cap sacrificing a bull (see No. 1017). The meaning of this sacrifice has not hitherto been explained, unless it denotes the triumph of light over earth and darkness. Mithras is often known as *Sol Invictus* (cf. the inscription No. 904). A kindred conception is that of Deus Lunus, the male Moon-god, who may be represented in No. 1016, chiefly worshipped in Mesopotamia, and under the name of Men in Phrygia (*Bull. de Corr. Hell.* xx. p. 55 ff.).

The Roman fondness for personifications of natural objects and abstract ideas is well known, and can be amply illustrated from the statuettes in this collection. Some of these personifications represent natural phenomena, such as months or seasons (Autumn, Nos. 1514–1519; Spring (?), No. 1520; Winter, Nos. 1521, 1522, and No. 813). Countries are represented by the Africa, No. 1524. But the majority are personifications of abstract ideas, to be identified by attitudes or attributes, such as Providentia (No. 986), Spes (No. 1547), Fortune (Nos. 1525–1543); or are derived from Greek types, such as Somnus (No. 1509), or Victory (Nos. 1548–1561). Purely Roman mythology is represented by agricultural deities such as Vertumnus (Nos. 1510–1512), Pomona (No. 1513), and Silvanus (Pl. XXX.). Other figures which represent exclusively Roman ideas are the Lares (Nos. 1562–1580), and the series of orators, officials, and sacrificing figures (Nos. 1583–1587). The myth of Romulus and Remus occurs in three examples: the sistrum No. 872, and Nos. 1581, 1582. The figures of Greek deities and heroes, and the series of miscellaneous figures and animals do not call for further comment here; as regards the former, a strict classification of types has been made when possible in the Catalogue.

VI. PERSONAL ORNAMENTS AND IMPLEMENTS.

The personal ornaments, implements, and smaller objects generally, which are described in this Catalogue, belong for the most part to the Gracco-Roman period. In most cases, even an approximate dating is impossible, unless the

* Preller-Jordan, *Röm. Mythol.*[3] ii. p. 387. See for Attis the article in Roscher's *Lexikon*; the figures of dancing youths in Eastern costume (Nos. 1020–1022) are generally taken to be representations of this deity; see also Baumeister, *Denkmaeler*, i. p. 225.

circumstances of finding happen to be known, or evidence can be derived (as in the case of the fibulae) from a chronological development of types. Many of the smaller objects of a primitive character from Greece and Italy can be dated in this way, and have accordingly been included in the earlier part of the Catalogue, as for instance the Cypriote weapons, the Geometrical fibulae, and the early Italian objects. But on the whole a detailed classification of these smaller objects under a separate heading has been found more satisfactory.

1. Fibulae. In the whole series perhaps no group is more interesting than that of the fibulae, which have received more attention and scientific study from scholars than most products of bronze, with the result that a satisfactory system of classification has been attained,* and that their development can be traced, with approximate dates, from the earliest civilisation of the Bronze Age down to the latest Roman times, and indeed even later, in Merovingian, Anglo-Saxon, and Scandinavian examples. The Museum collection is fairly representative of all classes from the flat "safety-pin" type of the Bronze Age and the spirals of Hallstatt down to the late zoomorphic fibulae and enamelled open-work brooches.

Among the objects discovered at Enkomi in Cyprus in 1896 were several gold pins with ornamental heads, having the centre of the stem widened and pierced with a hole. Pins of this type appear to have been the prototype of the fibula; and it is remarkable that one or two figures on the François vase† appear to have their chitons fastened on the shoulder by means of similar pins, although of course this vase is not earlier in date than 600 B.C. The hole was intended for the insertion of a piece of wire, which was twisted round the drapery and held it in place. The transition from this to the safety-pin type, consisting of pin and bow ending in a hook to catch the end of the pin, can easily be understood. Similar pins with holes have been found in Northern and Central Europe.

In the tombs of the Mycenaean period the fibula is practically non-existent, except in a few cases where it has appeared in the late tombs of Cyprus (see Nos. 57, 59, 60). These are of the plain safety-pin form, which has also been found among the more advanced remains of the Terramare civilisation (see above, p. xliv.).‡ Two more have been found in the lower city of Mycenae, of similar shape, but on the acropolis of Mycenae and at Hissarlik they have not been found, and generally speaking their appearance among Aryan civilisations is contemporaneous with that of the Iron Age.

The simple type of Greek fibula is semi-circular, with a spiral at the head, and

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* The most complete system is that of Tischler (*Beitr. zur Anthrop. u. Urgesch. Bayerns*, iv. 1881, p. 47 ff.), which has been in the main adopted here; see also *Jahrb. d. Vereins von Altertumsfr. im Rheinl.* lxiv. p. 80 ff.; Reinach in Daremberg and Saglio, *Dict. des Antiqs.*, *art.* Fibula; Montelius, *Sfånnen från Bronsåldern* (*Antiquarisk Tidskrift for Sverige*, vol. vi.); and for early Greek fibulae, Undset in *Zeitschr. für Ethnol.* 1889, p. 205 ff.

† Studniczka, *Beitr. zur Gesch. d. altgr. Tracht*, p. 98.

‡ *Zeitschr. für Ethnol.* 1889, p. 205.

a small bent-up foot to hold the pin. One of these was found at Mycenae with those mentioned above. In the early Greek cemeteries of Rhodes several variations of this type occur (see Nos. 151, 154, 155, 157). In Nos. 150, 152, 153, and 156 the foot has become enlarged into a flat oblong plate, often decorated with geometrical patterns and animals, incised. In Cyprus the earliest fibulae are developed from the safety-pin type, and assume an elliptical form, with two slight projections on the bow (see Nos. 57, 1946, 1947); this form is commonly found in tombs dating from 700 to 500 B.C. A more peculiarly Cypriote type is represented by Nos. 1948–1954; here the bow takes a triangular form, with a bulbous knob at the apex; each arm of the bow is ringed at intervals, and has a flat oblong piece attached by the middle; the sheath-like foot tapers to a point. These fibulae are found in the "Graeco-Phoenician" tombs of the sixth and fifth centuries at Amathus, Curium, and elsewhere (see Myres, *Cyprus Mus. Cat.* Nos. 4840–4842).

Greek fibulae of the Geometrical period are also found at Olympia, Athens, and Thebes, and more rarely in other parts of Greece.* Their connection with contemporaneous pottery has already been pointed out (p. xxxix.); the foot is developed from such examples as No. 153 to a large square plate like a sail, as occurs in Nos. 119–121, and in some cases, as No. 119, the bow is broken up into three convex discs with hollow under-surface. No. 3197 is a quite abnormal form, the bow and foot having coalesced and preserved the curved outline of the former and the flat vertical surface of the latter. Simpler and smaller examples of the type of No. 119 are seen in Nos. 1955–1957.

Fibulae formed of two spiral plates united by a figure-of-eight twist, with a pin and catch on the under side, appear to be a Greek invention, many having been found in Greece, but they are more usually associated with the necropolis of Hallstatt in Austria, where they were found in large numbers and varying forms; hence this is called the Hallstatt-type. The art of the objects found in these tombs compares with that of the Villanova civilisation, and they may be attributed to about the fifth and sixth centuries B.C. They however lie apart from the continuous development of the ordinary fibula. The examples in this collection (Nos. 1929–1941) come from Southern Italy, where the type was no doubt introduced from Greece.

The development of the simple semi-circular type, not only in Greece but also in Italy, is illustrated by three distinct varieties, known as the "boat," "leech," and "kite" types. The boat-type (1958–1977) has a bow much swollen in the centre and tapering towards the head and foot, sometimes hollowed out underneath. Several specimens of this class (1960–1962, 1968) have the bow marked with grooves and incised lines which appear to represent the body of an insect; and it has been ingeniously suggested† that they may be intended for models of τέττιγες or cicadae, such as were used for fastening up the hair by the

* *Zeitschr. für Ethnol.* 1889, p. 221 ff.; and see above, p. xxxix.

† Studniczka in *Jahrbuch*, xi. (1896), p. 281 ff.

Athenians of the sixth century B.C. (Thuc. i. 6). The leech-type (1992–2000) is a slighter variation of the semicircular bow ; it is generally ringed with fine lines, and is often short and slightly curved, so as to resemble a leech. The kite-type (1978–1991) is derived from the boat ; it is produced by a flattening of the bow, and by a drawing out of the edges in the middle to form points, which are often adorned by knobs. More minute variations of these three types are indicated in detail in the Catalogue.

A type of fibula which is unknown in Greece, but is very common in Italy, is one which preserves the plain semicircular bow, but the foot is twisted up to form two loops between which the pin passes, and then ends in a circular or oval flat piece of metal (cf. Nos. 2008–2020). This is sometimes in the form of a leaf, sometimes twisted into a spiral form, and is often engraved with swastikas, chevrons, and other incised patterns. This type merges into the snake-type (see Nos. 2025–2029), a very common Italian variety, also found at Olympia (Furtwaengler, *Olympia*, iv. pl. 21, Nos. 353–358). Sometimes the flat tail-piece is preserved, but more usually the foot ends in a long sheath ; the bow derives its name from its twisted and sinuous form. The varieties of this type are exceedingly numerous ; one familiar one is the "horned-snake" type (as No. 2038), two pieces ending in knobs being attached to the bow, one on either side near the head.

Such are the principal varieties of fibula found in Greece and Italy during the earlier classical period ; they extend over several centuries, from the seventh down to the rise of the Roman dominion in the second. One other type should perhaps be mentioned here, a small fibula with sharply-arched bow and turned-up foot, which is known as the Certosa-type, from its frequent occurrence in that cemetery at Bologna, together with black-figured vases, by means of which it may be dated about 500 B.C. (see Nos. 2054–2059).

The chief distinction between fibulae of the Greek period and those of the Roman is that the spiral at the head is replaced by a cross-piece on which the pin works as a hinge. This is a fundamental distinction, and an invariable one. Many of these types are spread widely over Italy and Central Europe, but others are more specially characteristic of Graeco-Roman art, and are to be regarded as more exclusively Roman. Three varieties may be readily distinguished, known as the La Tène type, the T-shape, and the cross-bow form. The La Tène fibulae are distinguished by a doubly-curved bow and an elaborate foot often ending in a knob ; sometimes the bow divides into two pieces, which between them enclose the foot. The La Tène civilisation, distinguished by the typical forms of its fibulae and iron swords, and general use of iron in place of bronze, is of very wide-spread extent, but appears to have had its home in South-East France. Of the cross-bow form there are two varieties, one with spiral hinge and arched bow ending in a catch for the pin ; in the other variety (of which Nos. 2000 and 2001 are excellent examples), the bow is arched in a semicircle and terminates in a long sheathlike foot, into which the pin is inserted, the other end of the pin working on a hinge. These fibulae are often gilded, or ornamented with elaborate

patterns. The ordinary type of T-shaped fibula has a long cylindrical head and wide flat bow, ornamented with grooves or patterns in gilding and enamel; a common variety has a large horizontal disc in the centre of the bow, through which it passes like the clasp of a belt.

The Roman fibulae are either varieties of the above types, or mere safety-pins in form; but they are generally ornamented with gilding or knobs or heads of animals, so that the varieties become too numerous for exact classification. To this period belong the zoomorphic fibulae so frequently found in Gaul, Belgium, and elsewhere, which in some cases are ordinary fibulae with bow or foot in the form of an animal, but more generally brooches, consisting of the figure of a lion, horse, bird, or fish, with a pin attached to one end passing through two hooks underneath, exactly in the manner of the modern brooch. The animals' bodies are often ornamented with spots and other markings in various coloured enamels.

Roman taste seems to have run more in the direction of elaborate brooches than of fibulae properly so called, that is, of any modification of the safety-pin type. The bow completely disappears, and is replaced by a disc or lozenge with ornamental patterns, or by a rosette or circle of open-work, or, as we have already seen, by the figure of an animal. Such brooches are often represented on ancient monuments, holding the drapery in place on the shoulder, or in other ways. The most frequent method of decorating the brooches of the first and second classes named was by means of coloured enamels, as is illustrated by Nos. 2162–2222. Besides the disc and lozenge forms mentioned above, many elaborate varieties of shape occur, such as Nos. 2173, 2185. The enamel is usually inlaid in geometrical patterns of circles and squares, or in various small pieces to fit into the different parts of the brooch. The process employed for this method of decoration is supposed to have had its origin in Gaul, as has already been indicated (p. xxxvi.) with reference to a passage in Philostratus. Many of the examples in this collection come from Gaul or the Rhenish provinces. This process is similar to *cloisonné* enamelling, but with this variation in the brooches, that the pieces of enamel of different colours are placed in immediate contiguity, and not divided by pieces of bronze, as we see, for instance, in the Japanese work, which exhibits the highest perfection of the process. It is, in fact, an adaptation of the method employed in mosaic work.*

2. "Seal-boxes."

A small class of objects, Nos. 2225–2242, calls for some attention. They consist of small bronze boxes with hinged lids, and are of various shapes, some circular, some square, others oval, lozenge-shaped, or bellows-shaped. As a rule they are pierced at the bottom with three holes, and at the side with two square openings; the lid is generally enamelled in patterns or bears a figure in relief. Several examples occur with heads of Imperial personages of the Flavian epoch (cf. Nos. 2228,

* Fontenoy, *Les bijoux anciens et modernes*, p. 345.

2229), and it is probable that they all belong to that period. The use of these objects is quite uncertain; they have been variously explained as perfume-boxes and seal-boxes, and one explanation seems to be as satisfactory as the other.*

3. Finger-rings. Nos. 2246–2312 form a collection of bronze finger-rings, some with engraved designs on the bezel, some with gem or paste settings, with or without intaglio designs, and some with heads or busts attached to the ring. None of these appear to be earlier in date than the later times of the Empire. This is most naturally accounted for by the fact recorded by Pliny (*H. N.* xxxiii. 11, 21, 29), that during the greater part of Roman history finger-rings of iron were regularly worn by the poorer classes, and under the Republic by all, even the most wealthy. Iron finger-rings were also worn for official and ceremonial reasons, or given as betrothal rings (*id.* xxxiii. 12: *sponsae muneris vice ferreus anulus mittitur*). Pliny complains bitterly of the luxurious tendencies of his days, which had substituted gold for the less precious metals; and Martial frequently satirises would-be smart individuals who made ostentatious display of rings (v. 11, xi. 47, 59), or wore pastes to pass off as real stones (ii. 57).† In spite of the large proportion of bronze rings still existing, there appear to be no direct allusions to them in ancient authors, though there is a passage in the *Thesmophoriazusae* of Aristophanes (l. 423) which seems to imply the possibility of getting a ring and seal made for three obols, presumably in bronze. The passage is worth quoting in reference to the use of key-rings (of which Nos. 2607, 2608, etc., are examples) and the practice of sealing up doors to protect property :—

> Οἱ γὰρ ἄνδρες ἤδη κλειδία
> αὐτοὶ φοροῦσι κρυπτά, κακοηθέστατα,
> Λακωνίκ' ἄττα, τρεῖς ἔχοντα γομφίους.
> πρὸ τοῦ μὲν οὖν ἦν ἀλλ' ὑποῖξαι τὴν θύραν
> ποιησαμέναισι δακτύλιον τριωβόλου,
> νῦν δ' οὗτος αὐτοὺς ὠκότριψ Εὐριπίδης
> ἐδίδαξε θριπήδεστ' ἔχειν σφραγίδια
> ἐξαψαμένους.

Besides being set with pastes to pass for real gems, bronze rings were often gilt to look like gold; those too with designs engraved on the metal bezel were no doubt made for the benefit of those who could not afford the more expensive material.‡

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* See Friederichs, *Kleinere Kunst u. Industrie*, p. 137, and for the most recent discussion, *Numism. Chronicle*, xvii. (1897), p. 294.

† A ring pledged for the sum mentioned here (eight nummi) could not have had any real value.

‡ On ancient rings and their uses generally see King, *Antique Gems and Rings*, p. 329 ff.; Krause, *Pyrgoteles*, p. 169 ff.; Fontenoy, *Les bijoux anciens et modernes*, p. 15 ff.; Daremberg and Saglio, *Dict. des Antiqs. art.* Anulus.

The subjects represented on these rings are such as occur on all intaglios of the Graeco-Roman period ; some of the stone settings, especially the pastes, are quite plain, perhaps from motives of economy in the wearers. Nos. 2260–2265 illustrate in an interesting manner a passage of Pliny (*H. N.* xxxiii. 41), where he speaks of a fashion of wearing figures of Egyptian deities on rings : "Iam vero et Harpocraten statuasque Aegyptiorum numinum in digitis viri quoque portare incipiunt." Many of the bronze stamps (Nos. 3031–3183) having rings attached at the back, and from their size evidently intended for the insertion of the finger, were employed for various purposes, such as sealing doors and wine-jars, and most commonly for signing documents. In the majority of cases the letters on the stamp are in relief and may have been inked over to produce the impression, as is done in signing official documents in the East to the present day, and frequently by ourselves for commercial purposes.

4. Surgical instruments.

The extensive collection of surgical instruments catalogued under Nos. 2313–2373 seems to indicate that the Greeks and Romans had attained to considerable skill and technical knowledge in this branch of science. But the subject is beset with great difficulties for us. Many of these objects can only be tentatively classed as surgical, and others, such as bodkins, tweezers, and stylus-like instruments, may have been used for other purposes, or are too ambiguous in form for their use to be definitely ascertained. There are two courses open for identifying them, namely, a comparison with the descriptions given by ancient writers, such as Hippocrates and Celsus, and secondly a comparison with the instruments in use at the present day. Unfortunately, as regards the former, we can learn little more than the names of the instruments employed ; descriptions are rarely given. In some cases, however, the resemblance to modern instruments is unmistakable, and the modern names have accordingly been given, *e.g.* Nos. 2318–2321, 2329

Cases of instruments have been found in different parts of Europe, generally in the form of cylindrical boxes, sometimes divided into compartments. A relief has been found on the Acropolis of Athens (*Bull. de Corr. Hell.* i. pl. 9, p. 212), on which one of these is represented, containing two cupping-glasses, three scarifiers, two scalpels, and a probe. The instruments appear to have been almost entirely of bronze, except in the case of knives, which were often of iron, fitted into a bronze handle ; silver was sometimes used, but as a rule only for damascened patterns on the bronze. Nos. 2330, 2347, 2348, 2370–2384 are from a hoard of surgical instruments and other objects all found together at Orvieto. One of the finest existing specimens of a surgeon's apparatus was found in Paris, and is described by Dr. Deneffe (*Trousse d'un Chirurgien*, p. 31 ff.), with a discussion of the various instruments. They were found enclosed in cylindrical and oblong boxes, all within a large vase.

The commonest type of surgical instrument is that of the spatula, terminating at one end in a bulb, at the other in a flat leaf-shaped or oval blade. The spatula was employed for various purposes, generally for mixing and spreading

ointments and medicaments, and both ends were used. The bistoury (Nos. 2332–2341) was a small knife with a short strong blade. The other objects, if rightly identified, afford close parallels with modern instruments, and do not call for further explanation here.

5. Razors. Among the objects used in the toilet (2383–2456) there are few that require special comment. It should, however, be noted that the semicircular and crescent-shaped razors (Nos. 2420–2423) appear to belong to a very primitive period ; they are found, for instance, in the remains of the Terramare civilisation (see above, p. xliv., and Torlonia-Gsell, *Fouilles dans la Nécropole de Vulci*, p. 296 ff.). It is to be remarked that No. 2420 is said to have come from Athens, and No. 2422 from Cyprus, but it is more likely that they were found in Italy and conveyed to Greece for sale (see Helbig, *Hom. Epos*[2], p. 248, note 2 ; he also gives a long list of other examples found in Italy).

6. Locks and keys. The question of locks and keys is a very difficult and complicated one, owing to the somewhat confusing accounts in Homer and other authors of the arrangements employed for door fastenings ; while the number of locks or representations of locks that have come down to us are very few in number. The simplest form of door-fastening as described by Homer (*Il.* xii. 453 ff.) consisted of a double door with bolts crossing both ways. Traces of such doors have been found in excavations.* A far more elaborate system is that described in *Od.* xxi. 45 ff. and in i. 436 ff. :

> *βῆ ῥ' ἴμεν ἐκ θαλάμοιο, θύρην δ' ἐπέρυσσε κορώνῃ*
> *ἀργυρέῃ, ἐπὶ δὲ κληῖδ' ἐτάνυσσεν ἱμάντι.*

These lines have been fully explained and illustrated by Diehls † and other writers, but two points may be noted in passing. In the first place, there is here no lock, properly so-called, but merely a bolt which was secured by a thong. Secondly, the *κορώνη* or key, with which the bolt was loosened, was an object of peculiar shape, which is often depicted on Greek vases (*e.g.* F 127 and F 209 in the Brit. Mus.).‡ This was the typical form of key for the door of a temple, and it is generally in the hands of a priestess that it is represented on the vases. It should further be remarked that *κληῖδα* in the passage quoted above denotes the bolt (later, *ὀχεύς*), and not the key.§

Another *locus classicus* on the subject of Greek door-fastenings is the passage of Parmenides (i. 11 ff.), on which Diehls bases his comments ; the

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* Schliemann, *Tiryns*, p. 276 ff. ; Benndorf, *Heroon von Gjölbaschi*, p. 35 ; Diehls, *Parmenides*, p. 117.

† *Op. cit.* p. 127 ff.

‡ For specimens see Diehls, *op. cit.* p. 123 ff.

§ For a further discussion of the Homeric and other locks, see also Fink, *Verschluss bei den Gr. u. Römern* (Regensburg, 1890) ; Protodikos, *de aedibus Homericis* (Leipzig, 1877) ; Cornish, *Concise Dict. of Antiqs. s.v.* Ianua. See also for Roman locks, Marquardt, *Privataltertümer*, vii. p. 226 ff., and Cohausen in *Ann. d. Vereins für nassauische Altertumskunde*, xiii. p. 135 ff.

description seems to tally more or less with that of Homer. We have already had occasion (p. lxiii.) to quote a passage from Aristophanes (*Thesm.* 421 ff.) which also throws light on the subject. The system here employed is a cross between the Homeric and the modern lock; the bolt is not pushed along, but raised up by means of three teeth in the key which fit into corresponding sockets in the bolt. No doubt many modifications and extensions of this system were in use, which would account for the numerous varieties of keys which have come down to us. The type most commonly employed had a piece bent at right angles or an obtuse angle to the shaft, to which two or three teeth (*γόμφιοι*) were attached. This system is illustrated by Nos. 2593–2597, in which the holes for the wards of the key are indicated.

Finally, we have the modern type of lock, with a hole for the insertion of the key, and a system of revolving "tumblers." The door, or other object to be fastened, was generally provided with a bronze plate (as Nos. 2587–2592), in which various holes are cut, according to the shape of the wards of the key. Other locks of various shapes exist (cf. Nos. 2599–2605), which were either inserted in the door, or else attached like a padlock.

The varieties of key are so numerous that they almost defy classification. Roughly speaking, they fall into two groups, those with wards formed by groups of small pegs or arrangements similar to a modern key, and those with a flat piece attached to the shaft in which a pattern is cut out to correspond to the hole in the lock, as No. 2619 ff. To the key-rings which so frequently occur we have alluded above in speaking of finger-rings (see p. lxiii.).

7. Arms and Armour. A. Homeric.

Nos. 2704–2876 represent the collection of ancient arms and armour—Greek, Etruscan, and Roman. Although these objects are well represented in this and other museums, the chief sources of information available are those supplied by their pourtrayal on ancient monuments; in the case of Greek armour, on the vases; in the case of Roman, on reliefs, such as those of Trajan's column. For our knowledge of the armour of the Mycenaean period we are almost entirely dependent on evidence of this kind. A considerable number of swords, spear-heads, and arrow-heads of this period have been found on Mycenaean sites, but, with the exception of the greave (No. 74) found at Enkomi, in Cyprus, no specimens of defensive armour exist. In this connection we are met with the question how far the Homeric poems may be accepted as evidence. A recent writer * has with much ingenuity adduced reasons for answering the question in the affirmative. Many of his arguments, indeed, are convincing, as, for instance, the use of the large oblong shield to protect the whole body, which is represented on the silver fragment from Mycenae (*Ephem. Archaeol.* 1891, pl. 2, fig. 2). This shield would have obviated the necessity of a metal cuirass (*θώρηξ*) or metal greaves, and is more appropriate to the Homeric method of warfare in chariots, while the small round shield is better suited to

* Reichel, *Homerische Waffen*; see also *Class. Review*, ix. (1895), p. 55, and x. (1896), p. 212.

more active movements. But the weak point in the argument is that it involves the rejection, as later interpolations, of all passages which speak of a metal cuirass (such as that of Agamemnon in xi. 19, and that of Achilles in xviii. 610). Moreover, it entails the assumption that the civilisation of the Homeric period is identical with that of Mycenae, which cannot be justified merely on the ground of an identity in the fashions of armour, especially since the arguments from methods of burial and female costume appear to point the other way. It may also be pointed out that the Homeric descriptions of armour tally much more closely with the subjects on black-figured vases of the sixth century.*

Apart from the Homeric question, we may note a few facts in reference to Mycenaean armour, which can be gathered from the monuments. Helmets in metal appear to be unknown ; the helmet of this period was in an early stage of development, and consisted merely of a leather skull-cap, adorned with a plume (λόφος or κόρυς), and the φάλος, an erect piece over the forehead. Of the shield there are two types: the large oblong shield mentioned above, and the smaller shield of figure-of-eight form, which often occurs in Mycenaean art as a decorative pattern as well as in actual use (see Reichel, *op. cit.* pp. 6, 7, 8). The cuirass and greaves were only of leather, those parts of the body being protected by the shield ; but no doubt greaves of bronze, and in later times even of tin,† were in use, as the example from Cyprus implies.

The swords found at Mycenae vary in length from two to three feet, the longer varieties having a double edge and handle of wood or bone, the shorter, which should rather be styled knives, a single edge and a ring-shaped handle. In some cases (see No. 92) the blade is made double, perhaps in order to inflict a more dangerous wound. The typical Bronze-Age sword and knife of Cyprus are of about the same dimensions, but have long thin handles, ending in a small hook (see Nos. 50, 52). The spear-heads are not cast until after the Mycenaean period ; those from Ialysos and Cyprus are formed out of plates of metal rolled up and hammered into a tube. Arrow-heads are rare, and of a single type, that of a flat triangular head with more or less pointed barbs (see Nos. 30–34).

B. Greek.

Specimens of Greek armour of the historical period are comparatively rare, and, as has already been said, information on the subject is to be derived chiefly from representations, especially on the vases. Moreover, in many cases the date or origin of existing objects is difficult to determine. The Ionian Greeks of Asia Minor seem to have worn a close-fitting bronze helmet with the skin of a bull's head covering the crown ; see *Terracotta Sarcophagi in Brit. Mus.* pl. 2, p. 8. Two types of helmet stand out as conspicuously Greek. The first is that known as the Corinthian helmet, from its frequent occurrence on the coins of Corinth. It has closely-fitting cheek-pieces (παραγναθίδες), with or without hinges, and between

* As maintained by Helbig (*Hom. Epos*,[2] p. 284 ff.) ; see also Baumeister, *Denkmaeler*, iii. p. 2024.

† See Hom. *Il.* xviii. 613, xxi. 592. As regards bronze greaves, it may be noted that the phrase χαλκοκνημῖδες only occurs once, in *Il.* vii. 41, and that this line is an undoubted interpolation.

them a nasal or flat piece to protect the nose, these combining to serve the purpose of a visor. It also had sometimes a piece to cover the neck at the back; this type was adopted by the Romans, who increased the piece at the back to a considerable size. This helmet is frequently represented on the Corinthian and Athenian vases; examples in this collection are Nos. 251* (with dedicatory inscription), 2816, 2818, 2820, 2821; many were also found at Olympia. It usually had a crest (λόφος) inserted in a long grooved piece supported by a tube on the crown, as represented frequently on the vases; but many helmets show no traces or signs of this. In the Hellenistic age the Corinthian helmet was developed with more elaboration, and the cheek-pieces were made separate and of a greater length. The other type, known as the Attic helmet, had a short nasal and narrow cheek-pieces, cut to fit the outline of the jaws and working on a hinge (cf. Nos. 2187, 2844). Another typical Greek helmet is No. 317.

The Greek cuirass is represented best by a specimen found at Olympia (Murray, *Handbook of Gk. Archaeology*, p. 122); existing examples are rare, but many of course occur on the vases. The Greeks, however, often wore cuirasses of linen. Those of bronze appear to have been made plain, with slight modelling to adapt them to the anatomy of the body; Nos. 2846–2851 may be Greek examples.† Cuirasses formed of overlapping scales of metal sometimes occur on red-figured vases (*e.g.* E 77, E 469). Greaves vary very little in type, and were generally plain in character. When ornamentation is employed, it generally takes the form of a Gorgoneion at the part covering the knee, as in Nos. 265, 249; the modelling of the part which fits closely to the leg is often very carefully rendered. Greek shields fall into three classes, as represented on the vases: (1) the plain circular Argolic buckler; (2) the Boeotian shield, so called from its appearance on coins of Boeotian cities, which is oval in form, with a piece cut out of each side; (3) the *pelta*, a crescent-shaped shield, which was generally of wicker covered with leather, and is almost exclusively used by Amazons in art. The Greek shield usually bore a quasi-heraldic device (cf. Aesch. *Sept. c. Theb.* 387 ff. and *Brit. Mus. Cat. of Vases*, ii. *passim*).

Of offensive weapons the principal are the sword, the spear, and the arrow. Greek swords were usually short, and employed for piercing rather than cutting; two varieties are the dirk (ἐγχειρίδιον) and the κοπίς, a sort of scimitar with single edge. Nos. 2749, 2750, from Cameiros, are two typical Greek daggers of the sixth century B.C. Spear-heads, as has been already pointed out, are now cast, not beaten up. Nos. 2772, 2773, from Olympia, and 2774, 2779, from Cameiros, may be regarded as genuine Greek specimens. The collection of arrow-heads (Nos. 2797–2815) has come for the most part from Greek sites, and belongs to the Hellenic period; the various types are distinguished and illustrated below (p. 346).

* This helmet, by virtue of its inscription, justifies the name of Corinthian for this type.

† There is a passage in Xenophon (*Mem.* iii. 10), which shews that the art of making body-armour was carefully studied by the Greeks.

C. Italian. Italian armour, especially that which can be referred to Etruria or to Southern Italy, presents certain distinctive features which are worthy of mention here. The earliest specimens of weapons found in Italy are the celts of the flange-type (see p. 355) found in the remains of the Terramare period, which appear to have been used for military as well as domestic purposes. In the early Iron Age, bronze belts occur, with which may be ranked Nos. 2852–2855, 2858. Early Etruscan shields are not uncommon; the earliest specimens are merely decorated with patterns of raised dots, after the manner of Nos. 368–373; No. 2704 is a fine specimen of the next stage of decoration.* A later type of Etruscan shield is illustrated by No. 2706; it is circular, with the edges bent over, and a deeply-hollowed centre, in which is generally a mask of some kind. Etruscan swords are mostly of iron, but the ordinary bronze type is represented by Nos. 2707–2709.

The various Italian types of helmet are very interesting, and considerable numbers of them have been preserved. Of the specially Etruscan helmets there are two principal types: (1) a high conical helmet with vertical brim, immediately above which the helmet is indented, so that the upper part projects over the brim (see Nos. 2717–2720); (2) a low cap-like helmet which must have come down over the face in front; on these the eye-holes and nasal are merely indicated in low relief, the eyebrows by incised featherings (see Nos. 2722, 2723). Another type which is found in Etruria is not exclusively Etruscan, but also occurs north of the Alps and in Hungary; it is very probably of Osco-Samnite origin. In form it resembles a jockey cap, with a high knob at the apex; but the peak attached to the brim was intended to protect the neck, not the forehead. Nos. 2725–2728 are examples of this type. The form of the Hiero helmet (No. 250) is not exclusively Etruscan either; it was widely spread over Europe, and even has modern parallels.

Most of the helmets found in Southern Italy present local peculiarities which betray a non-Greek origin. Like the type just described, they are probably remains of the Osco-Samnite civilisation. The most typical form is probably derived from the leather conical cap or pileus, a high conical head-covering with a deep brim all round, generally with a large curved piece of bronze affixed to either side, in which the plume was inserted (cf. No. 2824). Sometimes this was worn without any crest, as appears on a peculiar class of Apulian vases (see *Brit. Mus. Cat.* iv. F 297, F 301, and *Ann. dell' Inst.* 1852, pls. M, N, P). Some helmets again have a spike on the apex which branches into two for a double plume; while others have hollow tubes for crests fixed to the sides in place of the bronze pieces. The crests were of bronze, horse-hair, and feathers. The South-Italian vases, especially those of Campania (see F 197, F 241, and F 242 in Brit. Mus.), and a series of paintings discovered at Paestum (*Mon. dell' Inst.* viii. pl. 21) afford an insight into further peculiarities of "Osco-

* Others are published by Orsi in *Mus. Ital. di Class. Ant.* ii. p. 97 ff.; and a series of similar shields, but of more advanced execution, by Orsi and Halbherr, *ibid.* Atlas, pls. 1–8, found in the cave of Idaean Zeus in Crete.

Samnite" armour. Another type of helmet appears, a close-fitting cap-like shape with cheek-pieces, adorned with several upright plumes of feathers. Warriors are usually clad in a very short chiton reaching just over the hips, over which is a cuirass of a quasi-triangular form ornamented with three large bosses. This appears to be the καρδιοφύλαξ of Polybius (*Milit. Rom.* 23, 14), and several specimens are preserved to this day (*e.g.* No. 2845 and another in the Karlsruhe Museum). The elaborate helmet worn by Heracles on the Assteas vase in Madrid (made at Paestum) is an abnormal and exaggerated form.

Of Roman bronze armour, as distinguished from earlier Greek and Italian specimens, comparatively little exists beyond what is depicted on the monuments. The swords and such-like weapons are mostly of iron, but some have handles of bronze. The famous "sword of Tiberius" (No. 867) is of iron in a bronze sheath. The types of helmets are too numerous for classification, but are for the most part developments of Greek or Etruscan prototypes. Gladiatorial armour has special features of its own, such as the helmet with perforated visor, of which Nos. 2842, 2843 afford examples, or the covering for the arm often depicted in works of art (see Nos. 2864–2866). Nos. 1601–1605 and 2966 are typical figures of gladiators illustrating these characteristics.*

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* See also Baumeister, *Denkmaeler, s.v.* Wettkämpfe, and Daremberg and Saglio, *Dict. des Antiqs. s.v.* Gladiator.

I. BRONZES HISTORICALLY GROUPED.

A. GREEK BRONZES.

I. MYCENAEAN PERIOD. 1—118.

A. RHODES AND OTHER GREEK ISLANDS (1–48).

1–42. Bronze weapons and other objects excavated by Messrs. Salzmann and Biliotti at Ialysos in Rhodes in 1868, and presented to the Museum by Professor John Ruskin in 1870 and 1872, with the exception of Nos. 28 and 29 from Cameiros, and 39 and 40, which came direct from Biliotti. All these belong to the Mycenaean period, being found in tombs with pottery and gems of that style (see Furtwaengler and Loeschcke, *Myken. Vasen*, p. 1 ff., pls. A–E, and *Atlas*, pls. 1–11).

1. SWORD. Two rivets for attachment of ivory handle, and one hole for another rivet; groove along middle of blade. Length 20⅛ in. From tomb 7. Presented 1870. Furtwaengler and Loeschcke, *Myken. Vasen*, pl. D. 13. Much damaged.

2. SWORD, as last; the handle and hilt complete (except the ivory filling); four rivets; parallel lines down the middle of the blade. Length 19⅞ in. From tomb 4. Presented 1870. Furtwaengler and Loeschcke, *Myken. Vasen*, pl. D. 11, p. 8; Torr, *Rhodes in Ancient Times*, pl. 3. D. A sword of the same type, but with double edges, as No. 92, is given in Schliemann, *Mycenae*, fig. 238.

3. SWORD, as last but one; a ridge down the centre. Length 16¾ in. Presented 1872.

4. SWORD-BLADE (?), part of. Three rivets for attaching the handle. Length 6 in. Presented 1872.

5. DAGGER, with two rivets at the top for attaching the handle. Length 6⅝ in. Presented 1872. Furtwaengler and Loeschcke, *Myken. Vasen*, pl. D. 19. Corroded and much broken.

6. DAGGER, as last; three rivets for handle. Length 7⅞ in. Presented 1872. Furtwaengler and Loeschcke, *Myken. Vasen*, pl. D. 18.

7. DAGGER OR KNIFE. Four rivets for handle; one edge is straight and blunt; in good condition. Length 13⅛ in. From tomb 4. Presented 1870. Furtwaengler and Loeschcke, *Myken. Vasen*, pl. D. 6, p. 8.

8. BLADE OF DAGGER, part of, broken in two; at the top, three rivets for handle. Length 5⅜ in. Presented 1872. Furtwaengler and Loeschcke, *Myken. Vasen*, pl. D. 1.

9. DAGGER OR KNIFE. Remains of ivory handle, beyond which the bronze handle projects. Length $12\frac{1}{4}$ in. From tomb 27. Presented 1872. Furtwaengler and Loeschcke, *Myken. Vasen*, pl. D. 9, p. 14; Torr, *Rhodes in Ancient Times*, pl. 3. F.

10. KNIFE (κοπίς?). Three rivets for handle; in good condition. Length $10\frac{1}{4}$ in. Presented 1872. Furtwaengler and Loeschcke, *Myken. Vasen*, pl. D. 17, p. 8; Torr, *Rhodes in Ancient Times*, pl. 3. A.

11. KNIFE, as last. Four rivets for handle. Length $7\frac{5}{8}$ in. Presented 1872. Torr, *Rhodes in Ancient Times*, pl. 3. B. Blade damaged.

12. PART OF KNIFE, as before. Length $7\frac{3}{4}$ in. Presented 1872. Furtwaengler and Loeschcke, *Myken. Vasen*, pl. D. 8, p. 8.

13. KNIFE, as before; only one rivet remaining; corroded. Length $6\frac{3}{4}$ in. Presented 1872.

14. TWO KNIVES, as before; four rivets for handle; blades broken and much corroded. Length 7 in. and $7\frac{1}{8}$ in. From tomb 6. Presented 1870.

15. TWO KNIVES, as before; three rivets remaining; edge of blades damaged. Length $7\frac{3}{8}$ and $7\frac{1}{2}$ in. From tomb 4. Presented 1870.

16. KNIFE, as before; handle broken (two rivets remaining). Length 6 in. From tomb 6. Presented 1870.

17. KNIFE, as before, in four fragments; three rivets for handle; much injured. From tomb 8. Presented 1870.

18. KNIFE, part of; haft with three rivets; point broken. Length 4 in. Presented 1870.

19. SPEAR-HEAD. Length $16\frac{1}{4}$ in. From tomb 4. Presented 1870. Furtwaengler and Loeschcke, *Myken. Vasen*, pl. D. 5; Torr, *Rhodes in Ancient Times*, pl. 3. C. The hollow part is not cast, but beaten out of a flat plate into cylindrical form, and so in the other specimens here described. The form of these spear-heads is typical of the European Bronze Age.

20. SPEAR-HEAD, with very broad blade. Length $18\frac{1}{4}$ in. From tomb 4. Presented 1870. Furtwaengler and Loeschcke, *Myken. Vasen*, pl. D. 16, p. 8; Torr, *Rhodes in Ancient Times*, pl. 3. E.

21. SPEAR-HEAD; edge damaged. Length $8\frac{3}{4}$ in. From tomb 4. Presented 1870. Furtwaengler and Loeschcke, *Myken. Vasen*, pl. D. 12, p. 8.

22. SPEAR-HEAD. Length $12\frac{1}{2}$ in. Presented 1870.

23. SPEAR-HEAD. Length $7\frac{5}{8}$ in. Presented 1872. Furtwaengler and Loeschcke, *Myken. Vasen*, pl. D. 10.

24. SPEAR-HEAD; the end bent up, and the edges injured; corroded. Length 13 in. Presented 1872. Furtwaengler and Loeschcke, *Myken. Vasen*, pl. D. 14.

25. SPEAR-HEAD. Length 13 in. Presented 1872. Butt-end damaged.

26. SPEAR-HEAD. Length $9\frac{3}{4}$ in. Presented 1872. Furtwaengler and Loeschcke, *Myken. Vasen*, pl. D. 15.

27. THREE SPEAR-HEADS. Lengths respectively $8\frac{7}{8}$ in., $11\frac{1}{4}$ in. and $16\frac{1}{4}$ in. Presented 1872. End of socket of second one shattered.

28. SPEAR-HEAD. Length 11⅜ in. Cameiros, 1861. Probably of later date, but the hollow part is still beaten together, not cast.

29 SPEAR-HEAD. Length 15¼ in. Cameiros, 1861. Probably 6th cent. B.C. Hollow part beaten up into cylindrical shape, and pierced with a hole; blade grooved, with moulded tongue-pattern round the broad end.

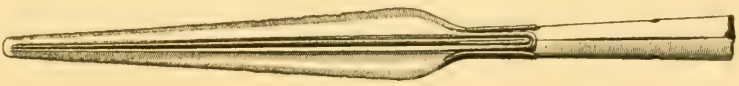

Fig. 1 = No. 29.

30. ARROW-HEADS, seven in number, with long barbs and broad shaft. Length 1⅞ to 4⅛ in. Presented 1872.

31. ARROW-HEADS, four in number, with short barbs, forming a right angle with the shaft. Length 1½ to 1⅞ in. Presented 1872.

32. ARROW-HEADS, three in number, as last; all much broken. Length 1⅜ to 1¾ in. Presented 1870.

33. ARROW-HEAD, with triangular top; much corroded. Length 2⅛ in. Presented 1870.

34. ARROW-HEAD (?); barbs broken off; much bent up. Length 4 in. Presented 1872.

35. CELT. Length 4½ in. Presented 1872. Furtwaengler and Loeschcke, *Myken. Vasen*, pl. D, fig. 2. Flat type (A), as in Evans, *Ancient Bronze Implements*, p. 40.*

36. PLATE from a piece of armour, with holes pierced all round the lower edge; roughly wedge-shaped. Length 7 in. Presented 1872. Broken in three pieces.

37. STYLI or bodkins, two fragments of. Length 3⅛ and 4⅜ in. Presented 1872.

38. FISH-HOOK. Length 2 in. Presented 1872.

39. FISH-HOOK, the butt-end twisted up in a loop. Length 2⅞ in. From Ialysos (Biliotti's report, 16 June, 1868); found in the fourth chamber.

40. LID OF SMALL BOX, circular, with hinge. Length 1⅛ in. From Ialysos, 1868; found with the last.

41. SEVEN STUDS, or nail-heads, one with traces of gilding. Diam. ½ to ¾ in. Presented 1872.

42. GOAT, lying down, with head turned to its r. Ht. ⅞ in. Length 1¾ in. Presented 1872. Head and tail much broken.

43. KNIFE, with three rivet-holes at the broader end of the blade, by which the handle has been fastened on. Length 6¾ in. From Saria, or Suria (Nisyros?), an island north of Carpathos. Presented by W. R. Paton, Esq., 1889. *Journ. Hell. Stud.* xvii. p. 64. Edge of blade jagged.

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* For a classification of celts, see below, Nos. 2911–2941.

44. CELT, of type (A), as No. 35; broad and flat, with a diamond-shaped hole at the narrow end. Length $6\frac{1}{4}$ in. From Saria. Presented by W. R. Paton, Esq., 1889. *Journ. Hell. Stud.* xvii. p. 65. Cf. *Proc. Soc. Antiqs.* 2nd Ser. iii. p. 437 (objects from Kythnos, now in Prehistoric Saloon of Brit. Mus.).

45. CHISEL (?), narrow and long. Length $7\frac{1}{2}$ in. From Saria. Presented by W. R. Paton, Esq., 1889. *Journ. Hell. Stud.* xvii. p. 64. Cf. *Proc. Soc. Antiqs.* (*ut supra*).

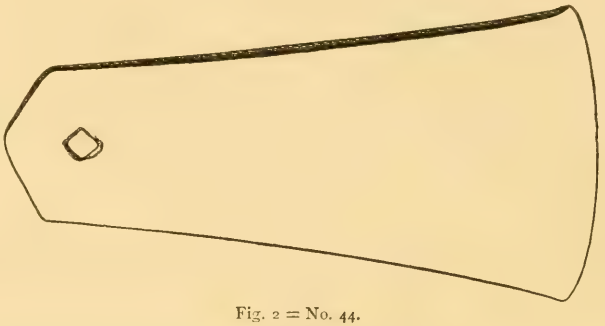

Fig. 2 = No. 44.

46. DAGGER, with parallel lines down the centre of the blade; an ivory handle has been attached by bronze rivets. Length $12\frac{1}{2}$ in. Found in a tomb with Mycenaean vases at Carpathos (see Furtwaengler and Loeschcke, *Myken. Vasen*, p. 83). Presented by W. R. Paton, Esq., 1887. *Journ. Hell. Stud.* viii. p. 449, pl. 83, fig. 3. Cf. No. 2.

47. KNIFE (*κοπίς*), with three rivets on the handle uniting it to another piece of bronze on which are two more rivets; probably this end of the blade was fixed between two flat pieces of bronze by way of a handle. Length $10\frac{3}{8}$ in. Aegina, 1893. *Journ. Hell. Stud.* xvii. p. 65.

Fig. 3 = No. 47.

48. FLAT RING, much broken. Length $5\frac{1}{2}$ in. Antiparos, 1884. From a primitive tomb.

B. CYPRUS.

49–114. Bronze objects from excavations in Bronze-Age cemeteries in Cyprus. Nos. 49–52 are from various sites, and were found at different times; for accounts of the excavations on those sites, see Myres, *Cyprus Mus. Cat.* Introd. Nos. 53–114 are from the excavations conducted by the British Museum under the bequest of Miss E. T. Turner; 53–58 from Curium (1895); 59–114 from Enkomi near Salamis (1896).

49. TWO CELTS. Length $3\frac{3}{4}$ in. and $4\frac{1}{2}$ in. Phoenikiais, Cyprus, 1884; from the Bronze-Age necropolis. Corroded. Type (A) as in Evans, *Ancient Bronze Implements*, p. 40.

50. THREE SPEAR HEADS or daggers, the butt-ends or handles ending in a hook. Length $10\frac{1}{4}$ in., $10\frac{1}{2}$ in., and $17\frac{3}{8}$ in. Phoenikiais, Cyprus, 1884; Bronze-Age necropolis. The shortest one is much corroded, and has lost the handle.

51. TWO SPEAR-HEADS, much corroded and split up. Length $12\frac{7}{8}$ in. and 17 in. From Amathus. Presented by the Secretary of State for Foreign Affairs, 1880.

52. SPEAR-HEAD OR DAGGER, ending in a hook, as No. 50; a ridge down the middle. Length $10\frac{1}{4}$ in. Cyprus, 1869. Furtwaengler and Loeschcke, *Myken. Vasen*, pl. D. 3.

53. SPEAR-HEAD. Length 16⅛ in. Curium, 1895. From excavations under the Turner bequest (tomb 44, Mycenaean site).

54. SPEAR-HEAD. Length 7½ in. Curium, 1895 (Turner bequest); tomb 94, Mycenaean site.

55. DAGGER, with rivets on which the handle was fixed. Length 9¼ in. Curium, 1895 (Turner bequest); tomb 94.

56. TWO KNIFE-BLADES, with rivets for attachment of handle. Length 4¼ in. and 4½ in. Curium, 1895 (Turner bequest); tomb 99, Mycenaean site.

57. FIBULA, of roughly quadrilateral shape, curving towards the head; this shape is common in tombs of the seventh and sixth centuries in Cyprus (but see No. 59 below). The pin is lost. Length 2⅛ in. Curium, 1895; from excavations under the Turner bequest. Mycenaean site, tomb 102; found with a steatite intaglio with a bull in the style of the Vaphio cups, and a large vase with figures. Two gold fibulae of similar shape (Oxford, Ashmolean Mus. 1197 and 1198) were found in the excavations at Paphos in 1888 (*Journ. Hell. Stud.* xiii. p. 223, note), together with a sub-Mycenaean pseudamphora; two others from Maroni are in the Brit. Mus. (see *Journ. Hell. Stud.* xvii. p. 63, where the provenance is wrongly given as Moni).

58. PAIR OF TWEEZERS. Length 4⅞ in. Curium, 1895 (Turner bequest). Mycenaean site, tomb 107. Compare No. 117. Similar tweezers of bronze have been found in the Bronze Age cemetery at Agia Paraskevi, Cyprus (Richter, *Cyprus, the Bible, and Homer*, pl. 150, fig. 2), and in silver at Mycenae (Schliemann, *Mycenae*, p. 308, fig. 469).

59. FIBULA, of the early Bronze-Age type, with oblong flat bow uniting in a spiral with the pin. Length 3⅜ in. Enkomi, tomb 38 (Turner bequest). Bronze fibulae of the Mycenaean period are very rare; two identical with this in shape were found at Mycenae in 1887 (see *Ephem. Archaeol.* 1888, pl. 9, fig. 2, p. 167). For a similar example from Italy, see Montelius, *Civilisation primitive en Italie*, pl. 4, fig. 20. See also Studniczka in *Athen. Mittheil.* xii. (1887), p. 8ff., and Helbig in *Nachr. d. k. Gesellsch. d. Wiss. zu Göttingen, Phil.-hist. Cl.*, 1896, p. 235; for another example from Cyprus, see No. 57, from Curium.

60. FIBULA, as last, but the bow rises towards the foot, which holds the pin in a small sheath. Length 5 in. Enkomi, tomb 74.

61. TRIPOD-STAND, on three feet, with connecting bars meeting in the middle; round the top, wavy pattern. Ht. 3⅛ in. Tomb 97.

62. TRIPOD-STAND, with three feet from which spring Ionic columns (as on No. 76), and outer supports uniting in rings with each other; a projecting rim round the top. Ht. 4½ in. Tomb 58.

63. STAND, with circular band at the top formed of a row of double spirals between two rims, supported on a square frame of four panels, each with a border of rings as above; below these are straight legs with a volute at the top of each, from which spring supports meeting in a double volute. In each panel are two square openings with a solid framework in the lower part, above which in each opening is the bust of a woman, as if looking out of a window, of Egyptian type, with a thick curl of hair on each shoulder. Similar figures are to be seen on ivory panels of Phoenician workmanship from the north-west palace at Nimroud (in the Nimroud gallery of the Brit. Mus.). Tomb 97. The whole is very fragmentary and much corroded; one side is almost gone.

64. BOWL, with large sinking in centre, and upright side handles. Diameter 12½ in. Tomb 66. Cf. Schliemann, *Mycenae*, p. 276.

65. LAMP, nearly square, with the end folded over on each side to form a sort of nozzle; at the other end is a long spike, which was inserted in the wall of the tomb on the left-hand side of the door. Length $9\frac{1}{8}$ in. Tomb 66. Spike broken.

66. NAILS, five in number, inserted in the walls of the tomb for hanging up objects; they are all slightly polygonal. A silver bowl was found hanging on one of these nails. Length $6\frac{3}{4}$ to 9 in. Tomb 66.

67. UNCERTAIN OBJECT, perhaps a celt. Length $3\frac{3}{8}$ in. Tomb 73. Corroded. A similar object in the Prehistoric Saloon of the Brit. Mus., case M.

68. KNIFE. Handle lost; two rivets remaining. Length $7\frac{1}{2}$ in. Tomb 66. Corroded.

69. KNIFE, part of; handle and point lost; two rivets remaining. Length 5 in. Tomb 66. Very much corroded and split.

70. KNIFE, as before; in two pieces; two rivets remaining; handle lost. Length about $6\frac{5}{8}$ in. Tomb 66. Split and corroded.

71. KNIFE, part of; two rivets remaining. Length $3\frac{3}{4}$ in. Tomb 66. Corroded and injured.

72. SWORD-BLADE, three fragments of, with ridge down the centre. Tomb 66.

73. SPEAR-HEAD, with hole in haft, which is injured. Length 6 in. Tomb 66. Corroded.

74. GREAVE for right leg, fragmentary, with remains of a bronze wire lace for the fastening at the back, and two studs remaining on the edge, round which the lace was wound; along the edge a double ridge. Tomb 15.

75. JUG, in fragments, with high flat handle, and beak-shaped mouth. Tomb 15.

76. STAND, in fragments, with grooved band round the top, the supports in the form of Ionic pilasters, fluted, with capitals of early type. Tomb 15.

77. THREE objects, either butt-ends of spears or supports formed in imitation of tree-stems, with spurs on either side at the upper end. Ht. $8\frac{3}{8}$ to $11\frac{1}{2}$ in. Tomb 15. Perhaps part of the preceding object.

78. SPEAR-HEAD. Length $7\frac{3}{4}$ in. Tomb 15. Corroded and injured.

79. KNIFE. Length $7\frac{3}{8}$ in. Tomb 15. Corroded and injured. Three rivets remaining.

80. KNIFE-BLADE. Length $4\frac{7}{8}$ in. Tomb 15. Corroded and injured.

81. SPEAR-HEAD, with thick ridge down the middle. Length $14\frac{3}{8}$ in. Tomb 16. Corroded and split at the bottom.

82. KNIFE-BLADES, five in number, all corroded and injured; on two are two rivets remaining; on another, one. Length 6 to $7\frac{3}{4}$ in. Tomb 16.

83. KNIFE, with haft in one piece; the back edge curved. Length 6 in. Tomb 22.

84. THREE KNIVES, in which one, two, and three rivets remain respectively. Length $6\frac{3}{4}$ in., $8\frac{3}{4}$ in., and $9\frac{3}{4}$ in. Tomb 22. All corroded.

85. KNIFE-BLADE, with three rivets vertically placed. Corroded. Length $8\frac{5}{8}$ in. Tomb 24.

86. SIX KNIFE-BLADES; all more or less fragmentary. Corroded and injured. Tomb 58.

87. SPEAR-HEAD. Length $10\frac{5}{8}$ in. Tomb 79. Much corroded.

88. SPEAR-HEAD. Split up and very much corroded. Type as usual. Length $8\frac{1}{8}$ in. Tomb 60.

89. KNIFE. Three rivets remaining; very much corroded; point broken. Length $8\frac{5}{8}$ in. Tomb 60.

90. KNIFE-BLADE. Injured and corroded. Length $6\frac{3}{4}$ in. Tomb 60.

91. KNIFE-BLADE. Length $9\frac{1}{8}$ in. Tomb 40.

92. KNIFE-BLADE, formed of two separate blades soldered together longitudinally down the middle, so as to present a double edge each side (cf. Schliemann, *Mycenae*, fig. 238). Length $6\frac{3}{8}$ in. Tomb 53. Corroded; handle broken off.

93. SPEAR-HEAD, tapering to a point; cylindrical and hollow throughout. Length $12\frac{3}{4}$ in. Corroded; socket injured. From the shaft of tomb 93.

94. SPEAR-HEADS, six in number, clustered together as in a quiver, with remains of wood attaching to them, as also the remains of shafts of arrows. One has straight edges and a blunt point; another has lost the point. Length $5\frac{3}{8}$ in. to $8\frac{1}{4}$ in. From the surface of the site, probably the remains of an ancient foundry.*

95. KNIFE-BLADE, with three holes for rivets remaining. Corroded. Length $8\frac{1}{2}$ in.

96. KNIFE-BLADE, curved back. Length $5\frac{1}{8}$ in.

97. KNIFE-BLADE, as No. 92. Length $5\frac{5}{8}$ in. Corroded; one rivet remaining.

98. KNIFE, set in a bone socket. Length 6 in. (blade only, 3 in.). Corroded; bone partly worn away.

99. AXE-HEAD, thick and heavy, widening into a diamond shape in the middle, with circular hole. Length $8\frac{3}{4}$ in.; breadth 2 in.

100_1. AXE-HEAD, flat, with large hole; ends not sharpened. Length $5\frac{1}{2}$ in. Corroded.

100_2. AXE-HEAD, part of; broken away at the socket. Length 4 in.

100_3. AXE-HEAD, similar, fragment of. Length $2\frac{1}{2}$ in.

101. CELT, part of; quite plain. Length 4 in. Type (A), as Evans, *Ancient Bronze Implements*, p. 40; cf. Nos. 35, 44, 49.

102. HEAD OF HAMMER, with hole for handle. Length $6\frac{1}{2}$ in. Diam. 3 in. Corroded and injured.

103. PLOUGH-SHARE, with spreading blade. Length $9\frac{1}{2}$ in.

104_1. PLOUGH-SHARE, as last, but straight blade; much corroded; end broken away. Length $7\frac{1}{2}$ in. Cf. Myres, *Cyprus Mus. Cat.* No. 609, p. 54 (from Curium, 1895).

104_2. TWO FRAGMENTS of plough-shares as last.

105. WHEEL, with six spokes and small hole for axle. Diam. $5\frac{7}{8}$ in.

106. MODEL OF CHARIOT, formed of a pair of wheels with ten spokes and thick felly, and connecting axle-bar with pole attached, ending in two curved pieces, pierced for the attachment of the harness. Diam. of wheels, 5 in. Length 8 in. Corroded.

107. SHOVEL, with twisted handle ending in a kind of *cheniskos*, with a ring attached; the blade is square, with a raised rim all round. Length $20\frac{1}{2}$ in.

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* Nos. 95–114 are also all from this site.

108. SHOVEL, as last ; no rim round the blade ; much injured. Length 18 in.

109. SHOVEL, as last but one ; much injured and corroded ; handle bent. Length 16¼ in.

110. SHOVEL, with handle ending in a spiral ; blade nearly semi-circular . Length 17⅜ in. Slightly injured and corroded.

111. SHOVEL (?), as last ; blade with concave edges ; corroded. Length 18¾ in.

112. PAIR OF TONGS (?), shaped like modern fire-tongs ; a band passes round the middle part, and works up and down as they open and shut ; handle ring-shaped. Length 22 in. Corroded.

113. UNCERTAIN OBJECT, like a tray, thick and flat, with projecting corners ; very much corroded and roughly cast. On one side is cast the Cypriote letter . Dimensions 2 ft. 3½ in. by 16 in. by 2 in.

114. PART OF A BUCKET, with movable handle ending in rings, below each of which are ornaments attached in the form of three spirals arranged in trefoil. Diam. of handle, 13⅜ in.

C. CARIA.

115-118. Bronze objects from Assarlik in Caria, excavated by W. R. Paton, Esq., and presented by him in 1887. See *Journ. Hell. Stud.* viii. p. 66 ff. ; *Class. Review*, 1887, p. 81 ; Perrot and Chipiez, *Hist. de l'Art*, v. pp. 317, 331 ; *Athen. Mittheil.* xii. (1887), p. 18, and xiii. (1888), p. 273 ; Helbig, *Nekropole von Assarlik*, in *Nachrichten d. k. Gesellsch. d. Wiss., Phil.-hist. Cl.*, Göttingen, 1896, pt. 3, p. 23 ; *id.* in *Sitzungsber. d. k. bayer. Akad. d. Wiss.* 1896, p. 575. Mr. Paton considers these objects to be the work of the Carian Leleges ; the pottery found with them is of a quasi-Mycenaean character, and seems to belong to a transition period immediately following on the Mycenaean age.

115. TWO SPIRAL ARMLETS, broadest in the middle, and tapering to each end, with patterns of stippled dots. Ht. 2 to 2¼ in. Diam. 2⅞ to 3⅛ in. *Journ. Hell. Stud.* viii. p. 75.

116. TWO ARMLETS. Diam. 5½ to 5¾ in. *Journ. Hell. Stud.* viii. p. 75.

117. PAIR OF TWEEZERS, with a loop at the end, in which are remains of a ring ; it is ornamented with a punctured cable-pattern. Length 3¾ in. From tomb F. Compare No. 58. Injured.

118. SIX FRAGMENTARY FIBULAE of late bronze-age type, intermediate between the Mycenaean and Geometrical Periods and corresponding to the early Cypriote type, as Nos. 57, 58.

(1) Semi-circular bow, with two rings round it ; has been silvered over. Length 4⅜ in. Foot and end of pin lost. Found in tomb O, inside a pithos. *Journ. Hell. Stud.* viii. p. 74, fig. 17; Perrot and Chipiez, *Hist. de l'Art*, v. p. 333, fig. 242 ; Daremberg and Saglio, *Dict. des Antiqs. s.v.* Fibula, p. 1105, fig. 2980.

(2) Cypriote type ; quadrilateral shape. Length 3⅜ in. From tomb N. Foot broken and pin lost.

(3) As (1) but with flattened bow. Length 2⅜ in. From tomb M. Pin broken and foot lost.

(4) Bow semi-circular ; flat foot ; silvered over. Length 2¾ in. From tomb G. Pin lost and foot broken.

(5) Cypriote type, with thick bow and double spiral at head ; a double ring round the upper part of the bow. Length 2⅝ in. From tomb C. Foot and pin lost.

(6) As the last. Length 3 in. Much broken ; end of pin and foot lost.

(7) Two fragments of fibulae from tomb C.

II. GEOMETRICAL PERIOD (119–178).

119-178. Bronzes of the period covered by the seventh and eighth centuries B.C., corresponding to the Dipylon and early Boeotian vases; chiefly found at Thebes and Cameiros, the tombs also containing Geometrical pottery of the above-mentioned type. 119–131 are from Thebes; 132–175 from Cameiros, and 176–178 from various sites. The objects from Cameiros were all excavated by Messrs. Salzmann and Biliotti in the years 1860–1865 or by Biliotti alone in 1885.

119. PAIR OF FIBULAE. 1. (*a*) A grazing deer to r.; above, two swans to l; in the field, two crosses. (*b*) A horse to l.; on its back, a bird to l.; in the field, crosses. The animals' bodies are filled in with wavy and toothed lines; they are of very elongated proportions.

2. Similar; on (*a*) the birds are confronted; on (*b*) the deer looks up.

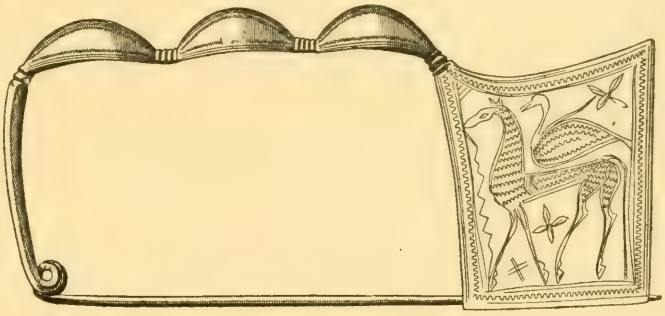

Fig. 4 = No. 119.

Length of each, $6\frac{3}{4}$ in. Thebes, 1894. The pin of one is broken. The designs are incised on flat sail-shaped pieces of metal, bordered with zigzag lines; the bow of the fibula is expanded into three convex discs. For similar examples see *Olympia*, iv., pl. 22, Nos. 362-366; *Ephem. Archaeol.* 1892, pl. 11; and Daremberg and Saglio, *Dict. des Antiqs.*, *s.v.* Fibula, p. 1105. The animal types are similar to those on the Geometrical vases from Thebes (cf. A 561 and *Ephem. Archaeol.* 1892, pls. 8–12).

120. PAIR OF FIBULAE. 1. (*a*) A roaring lion advancing to r.; in the field, a *tettix*, two ribbon-like objects, and a star. (*b*) A horse galloping to left; above, a bird to l.; between the horse's legs, another; in the field, a star.

2. Similar; in the field of (*a*) are five ribbon-like objects. Length of each, $3\frac{3}{4}$ in. Thebes, 1894. Shape and style as the preceding pair, but instead of the three convex discs, one oval leaf-shaped piece; borders to designs as before. The pin is lost in each case.

121. FIBULA of Boeotian Geometrical type; thin oval bow, slightly convex, with a knob at either end; a four-sided piece at right angles unites it to the head; sail-shaped foot, the lower edge turned up to form a sheath for the pin. On the foot are incised designs, with borders of interlacing semicircles: (*a*) A ship with mast, steering-oar, *aphlaston* at stern, and long beak-shaped prow, with the *acrostolion* above, on which a bird is perched; another bird in the field on the l.; below is a dolphin to r. The hull of the ship is divided into panels, on which are vertical rows of wavy lines, as also on the bodies of the birds and dolphin; on the steering-oar is a lozenge-pattern; below the design is a wavy line. (*b*) A horse to l.; in the field over its back, a bird to l.; the bodies of both are filled in with wavy lines; below the design is a wavy line. Length $5\frac{5}{8}$ in. Thebes (?), 1897. A similar fibula is given in *Ephem. Archaeol.* 1892, pl. 11, fig. 1; see also Collignon in *Mém. de la Soc. des Antiquaires de France*, lv. p. 1 ff. Slightly injured and corroded, but practically complete. For similar ships on Dipylon vases, see Torr, *Ancient Ships*, pl. 3, fig. 16.

122. FIBULA. Early Greek type; Geometrical period. On the flat part is a stitch-border, and on the end of it, above, a knob; on the bow, which is semi-circular, a large bead, hollowed out at the sides, on either side of which are two flat rings. Length $4\frac{1}{2}$ in. Ht. $2\frac{3}{8}$ in. Thebes, 1887. *Olympia*, iv. p. 55; cf. *ibid.* Nos. 368, 369, and *Bull. de Corr. Hell.* xii. p. 59.

123. FIBULA. As No. 121; on the flat part, chevrons incised. Length $5\frac{1}{4}$ in. Ht. $3\frac{1}{4}$ in. Thebes, 1887. Most of the flat part is broken away.

124. FIBULA. Bow as last, but thick and solid; double spiral at head. Length $1\frac{1}{4}$ in. Thebes, 1887. Flat part broken away.

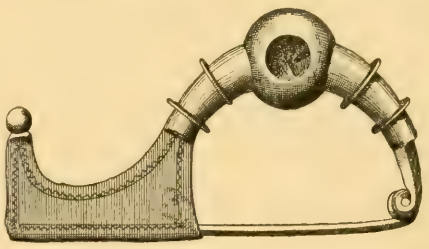

Fig. 5. = No. 122.

125. FIBULA. Type as Nos. 119 and 120, with nearly rectangular bow, expanding above into three convex discs. Length $1\frac{3}{4}$ in. Thebes, 1887.

126. FIBULA. Type as last; four discs. On the flat part, within a stitch-border, a rude bird seated to l.; on each disc is a stitch-border. Length $3\frac{3}{8}$ in. Thebes, 1887. Pin and part of bow lost.

127. FIBULA. Type as last; on the flat part, a water-bird to r., looking back. Length 2 in. Thebes, 1887. Pin and part of bow lost.

128. FIBULA, with short bulbous bow, nearly spherical; double spiral. Length $1\frac{1}{8}$ in. Thebes, 1887. Foot lost.

129. FIBULA, flat part of; wavy and stitch-borders, with a quatrefoil incised in the centre. Length $1\frac{3}{8}$ in. Thebes, 1887.

130. RING, part of, with vesica-shaped bezel, on which is engraved a woman seated to l., wearing long chiton and himation, holding up a wreath in both hands. Length of bezel $\frac{5}{8}$ in. Thebes, 1887. Rough work.

131_1. BRACELET, terminating in two beads at each end. Diam. 3 in. Thebes, 1887.

131_2. SPIRAL, in the form of a snake. Length $1\frac{1}{8}$ in. Thebes, 1887.

131_3. FRAGMENT of disc or mirror, incised with a six-pointed rosette. Diam. 3 in. Thebes, 1887.

132-175. Objects found in excavations at Cameiros and other sites in Rhodes, 1860–1885, dating from the seventh century B.C. Nos. 158–175 appear to have been used as amulets.

132. EGYPTIAN QUEEN (?). The right hand is raised, palm outwards, and the l. has held some object; long tresses falling on the shoulders and in a mass down the back. Ht. $7\frac{1}{4}$ in. Cameiros, 1864. Very much worn and corroded.

133. MAN. Protruding lips and wide cheeks; very rude. Ht. $3\frac{3}{8}$ in. Left foot and part of right arm lost.

134. MAN. He stands with feet close together and hands on breast, and wears a short girt chiton; rude work. Ht. $1\frac{5}{8}$ in. A hole through the head, and another under the feet.

135. MAN. He is nude and beardless, with prominent ears, and wears a wig, the ends of which are rolled up on the neck. Ht. $2\frac{1}{2}$ in. Cameiros, 1863. Left leg and both arms lost; right foot broken.

136. HUMAN FIGURE on circular base or small wheel, winged; very rude. Ht. $2\frac{1}{8}$ in. Cameiros, 1864.

137. WOMAN. She stands on a bull's head with hands by her sides; on the top of the head is a ring. Ht. $3\frac{1}{2}$ in. Cameiros, 1864. Site C, tomb 10 (?). Very much corroded; split down the middle of the face.

138. JOINTED DOLL, upper half. Ethiopian type of features; wears wreath and necklace; on the top of the head is a socket. Ht. $2\frac{3}{4}$ in. Cameiros, 1864. Legs and arms lost; the latter have been made separately and fitted in.

139. LION CROUCHING. The lion crouches to r. with face to the front; the hind part of the body is represented in relief as if lying flat on its l. side, the head being on the ground. The figure is placed on a slab of bronze, and may have been used as a weight. Length $3\frac{7}{8}$ in. Cameiros, 1864 (tomb C. 6).

140. COW LYING DOWN, with face to front and legs crossed on its r. side, the tail twisted over the back; on a stand perforated with nine circles between chevron patterns. Ht. $1\frac{1}{8}$ in. Length $1\frac{5}{8}$ in. Cameiros, 1864.

141. COW LYING DOWN, with face to front. Ht. 1 in. Cameiros, 1864 (?). Corroded.

142. STAG. Stiff thin proportions; large branching antlers; legs very short and not modelled, each pair of feet being connected. Ht. $3\frac{1}{8}$ in. Cameiros, 1864.

143. RAM. Broad recurved horns, the tips touching; the feet are placed on parallel transverse bars, each pierced with two holes for rivets. Ht. $3\frac{1}{8}$ in. Cameiros, 1864 (tomb C. 6).

144. MONKEY squatting and playing the double flutes, with large ears; on the l. side of the head is a projection. Ht. $1\frac{1}{8}$ in. Cameiros, 1864.

145. SIREN. Wings spread; hair gathered in masses at the top and back of the head. Ht. $1\frac{1}{2}$ in. Cameiros, 1864. Much corroded.

146. CRANE. Ht. 2 in. Cameiros, 1863.

147. URAEUS, wearing the crown of the south; at the back is part of a frame with raised compartments for enamel. Length $1\frac{3}{4}$ in. Cameiros, 1864.

148. BULL'S HEAD, forming an amulet; on the top is a ring. Ht. $1\frac{1}{6}$ in. Cameiros, 1864. Much corroded.

149. DUCK. Perhaps part of a fibula. Ht. 1 in. Cameiros, 1864.

150. FIBULAE, eighteen in number; type with semi-circular bow and flat piece at the foot; on the top of the bow is the figure of a bird. Ht. 1 to $1\frac{5}{8}$ in. From Cameiros, 1864, all but two which were acquired in 1863. Five are from the Acropolis, one from tomb C. P. 1, and one from tomb C. 10. All are incomplete except the two acquired in 1863. An illustration of one of these is given in Perrot and Chipiez, *Hist. de l'Art*, iii. p. 831, fig. 594; Daremberg and Saglio, *Dict. des Antiqs. s.v.* Fibula, p. 1105, fig. 2989.

Fig. 6 = No. 150.

151. FIBULA, with semi-circular bow, on which are three cubes alternating with two beads; the central cube has a knob attached. A similar fibula is represented on an early electrum coin in the possession of Canon Greenwell. Length $2\frac{3}{4}$ in. Cameiros, 1864. Pin wanting; has a coppery appearance due to over-cleaning.

152. FIBULA. "Geometrical" type; bulging bow, and flat part smaller than usual; it is ornamented with stitch-borders and two bands of lozenge-pattern, incised. Length $2\frac{1}{4}$ in. Cameiros, 1864 (Tomb C. 10).

153. FIBULA. Type as last; pin lost; on the flat part, borders of stitches and wavy lines. Length $1\frac{3}{4}$ in. Phana, Rhodes, 1854; obtained by Newton. *Zeitschr. für Ethnologie*, 1889, p. 215.

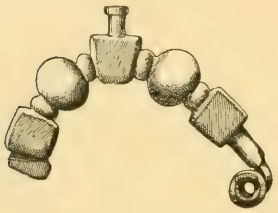

Fig. 7 = No. 151.

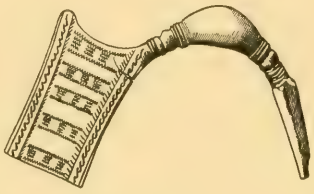

Fig. 8 = No. 153.

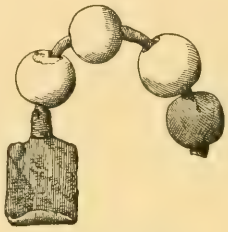

Fig. 9 = No. 155.

154. FIBULA. "Leech"-type (see Nos. 1992–2000). Length $1\frac{7}{8}$ in. Cameiros, 1864.

155. FIBULA, part of; bow ornamented with four large glass beads; rectangular foot, bent up at the end into a sheath. Length $2\frac{1}{8}$ in. Cameiros, 1864 (tomb C. P. 1).

156. FIBULA. Complete all except part of pin; Geometrical type with semi-circular bow, which is formed of a series of beads, with one of large size attached. On the flat part are incised designs: (*a*) within a border of engrailed lines, a deer to l.; (*b*) within a similar border, a double key-pattern. Length $2\frac{3}{4}$ in. Ht. $1\frac{7}{8}$ in. Rhodes, 1885 (*Biliotti Sale Cat.* 607).

157. FIBULA. Semi-circular bow, on which are four large beads of glass, two light and two dark. Ht. 2 in. Length $2\frac{5}{8}$ in. Cameiros, 1864 (tomb C. 8). Undset in *Zeitschr. für Ethnol.* xxi. (1889), p. 215.

158. DUCK, on a perch fixed in a wheel. Ht. $1\frac{1}{2}$ in. Cameiros, 1864 (tomb C. 8).

159. TWO DUCKS, as before; wheel of four spokes. Ht. $1\frac{1}{8}$ and $1\frac{5}{8}$ in. Cameiros, 1864; the smaller one from tomb C. P. 1.

160. TWO DUCKS, as before; wheel of seven spokes. Ht. $1\frac{1}{4}$ and $1\frac{1}{2}$ in. Cameiros, 1864; one from tomb 12, the other from tomb C. 8.

161. HEADS OF TWO GOATS, joined back to back, on a support, with base perforated in the form of a Maltese cross; a hole pierced through the middle. Ht. $1\frac{1}{2}$ in. Cameiros, 1864 (tomb C. 11).

162. HEADS OF TWO GOATS, as last; circular base, in the form of a wheel of seven spokes. Ht. $1\frac{7}{8}$ in. Cameiros, 1864.

163. HEADS OF GOATS, as before; support and base lost. Ht. $1\frac{3}{8}$ in. Cameiros, 1864 (Papas Loures). Much corroded.

164. HEADS OF GOATS, as before; base in form of wheel. Ht. 2 in. Cameiros, 1864. Much corroded.

165. HEADS OF GOATS, as before; base in form of wheel of eight spokes. Ht. $1\frac{3}{4}$ in. Cameiros, 1864 (tomb C. 11). Much corroded.

166. HEADS OF GOATS, as before; no base. Ht. 1 in. Phana, Rhodes, 1854: obtained by Newton.

167. HEADS OF TWO ASSES (?), of similar type; no base. Ht. $1\frac{3}{4}$ in. Cameiros, 1863.

168. HEADS OF TWO COWS, on a base in the form of a six-spoked wheel. Ht. $2\frac{3}{8}$ in. Cameiros, 1863. Between the heads, a loop.

169. HEADS OF TWO COWS, as last; much corroded. Ht. $1\frac{1}{2}$ in. Cameiros, 1863.

170. HEADS OF TWO RAMS, as before; base in form of wheel. Ht. 2 in. Cameiros, 1864 (tomb C. 15). Much corroded.

171. HEADS OF TWO ANIMALS; base in form of wheel. Ht. $1\frac{5}{8}$ in. Cameiros, 1864 (tomb C. 15).

172. TWO RAMS, the front halves of, joined back to back; the shoulders of each are perforated. Length $1\frac{3}{4}$ in. One leg broken off short.

173. RAM. Hole pierced through; on the back has been a loop. Length 1 in. Cameiros, 1864.

174. WHEEL of eight spokes, on which is the figure of a bird (?), pierced through the breast; the head is wanting. Ht. $1\frac{1}{4}$ in. Cameiros, 1864 (tomb C. P. 1).

175. WHEEL of nine spokes; on the centre, a bar terminating in a loop. Ht. $1\frac{7}{8}$ in. Cameiros, 1864 (C. P.). The bronze is split and corroded.

176. HORSE. The fore-legs are rivetted on and joined by a crossbar; through the body is a vertical hole. Length 3 in. From the valley of Phana, Rhodes; obtained by Newton, 1854. Very rude.

177. BULL. Length $\frac{7}{8}$ in. Presented by Lord Stratford de Redcliffe, 1856; excavated by Newton in Calymnos.

178. HARE. Length 1 in. Presented by Lord Stratford de Redcliffe, 1856; excavated by Newton in Calymnos.

179–186. UNCLASSIFIED EARLY BRONZES.

179. **Male figure**, perhaps an archer. He stands on a small base, with r. hand raised (now lost) and l. arm extended horizontally; in l. hand he holds a cylindrical object, perhaps part of a bow. He is beardless and ithyphallic, and wears a conical cap with incised circles and dots, close-fitting chiton to the hips, over which is a leather jerkin incised with spirals, and broad belt; on the back the dress is incised with dots, and on the l. arm are incised zigzags. In place of the ears are two rings, probably for suspension.

Ht. $5\frac{1}{2}$ in. From Ilium Novum (?). Presented by Dr. H. Schliemann, 1874. The figure is of extreme rudeness.

180. **Man ploughing.** He is bearded, and his r. hand is placed behind his back, while with l. he holds the plough-tail; two oxen are yoked to the plough, the right-hand one having his head turned in a contrary direction to the other.

Length $5\frac{5}{8}$ in. Ht. $2\frac{1}{4}$ in. Borrell Coll., 1852; probably from Greece or Asia Minor. *Archaeologia*, xxxvi. pl. 26, fig 16. Very rude modelling.

181. **Two Women** standing confronted, stabbing one another, as the men in No. 183. They are nude, with long hair falling in a straight mass behind; each stabs the other in the l. side, placing l. arm round her neck.

Ht. $3\frac{1}{4}$ in. Borrell Coll., 1852; probably from Greece or Asia Minor. The style recalls the primitive terra-cottas of Rhodes and Cyprus. Very rude modelling.

182. **Man ploughing.** He is bearded, and his r. hand is placed behind his back, while with l. he holds the plough tail; two oxen are yoked to the plough, the one on l. having his head turned in a contrary direction to the other.

Length $4\frac{3}{4}$ in. Ht. $2\frac{1}{4}$ in. Cyprus, 1875. Very rudely modelled; the plough is of a clumsy primitive form. Compare No. 180.

183. **Two Men,** nude and bearded, stabbing each other in the l. side with swords; the l. arm of each passes round the other's neck; their legs are intertwined.

Ht. $4\frac{1}{4}$ in. Cyprus, 1875. Very rude; cf. the archaic Greek reliefs from Sparta (*Ann. dell' Inst.* 1861, pl. C), and No. 181. One sword broken.

184. **Centaur,** with human forelegs, the equine body attached behind; r. arm advanced.

Ht. $2\frac{3}{4}$ in. Cyprus, 1875. Very rude.

185. **Male figure,** standing with l. leg slightly advanced, r. hand by his side, and l. placed on breast; he has thick straight hair, and wears a helmet of Cypriote type with plume, a covering over the ear (see *Journ. Hell. Stud.* xi. p. 90), and drawers. Below his feet are the sullage-pieces still remaining. Although primitive in character, the figure is not archaic, and probably belongs to the latter half of the fifth century B.C. It may be intended to represent Apollo Amyclaeos (Resef-Mikal), who was a deity both of war and of nature (cf. *Bull. de Corr. Hell.* vii. (1883), p. 513).

Ht. $4\frac{3}{8}$ in. Limniti, Cyprus, 1890. *Journ. Hell. Stud.* xi. p. 89. Cast solid.

186. **Phoenician Bowl.** In the centre is an incised design representing a **king** wearing the *atef* crown with three discs and ostrich feathers on the head of a sheep or goat, and a loin-cloth (the royal *shenti*); he strides forward to r. brandishing a club in r. hand, with which he is about to strike four men, whose hair he grasps; in his l. hand is a sword. These men have short hair and wear small loin-cloths; the rounded form of the hair is characteristic of the twenty-sixth dynasty (about B.C. 600). They represent the principal foes of Western Asia and Nubia. Superintending the scene is **Menthu-Rā,** wearing a disc encircled by serpents and the *shenti*, and holding in r. hand a *khepesh* or scimitar, in l. the *ānkh* or emblem of life. Behind the king stands a royal bowman with bow in l. hand and a quiver full of arrows at his back; he has short hair, and wears a *shenti* and high peaked cap, and is of smaller proportions. In the field are two birds flying and a curved object. Round this design is a frieze representing a **banquet-scene**: A bearded man reclines on a couch with feet to

r., wearing a girdle, r. hand extended as if in conversation with a nude woman who sits on the edge of the couch to l., playing the lyre ; her r. foot rests on a footstool. Next is a beardless man seated to l., wrapped in a close-fitting garment, drinking from a bowl held in r. hand ; before him is a bird flying to r., behind him a lotos-flower. Next is a man in a short chiton walking to l. and carrying a nude woman in his arms ; behind him, a bird flying to r. Next, a couch with footstool beneath, on which a man (?) reclines with feet to r., raised in the air (?) ; next are two men wearing loin-cloths walking to l., carrying a *situla* between them slung on a pole ; behind them, a lotos plant. Next is a group of three figures to r. : a nude man with a jug in r. hand and bowl held up in l. ; another with long hair holding up a tambourine ; and a third wearing a loin-cloth, playing the flute (?). They are preceded by two figures of whom the upper part is obliterated ; the hinder one wears a long chiton. Next is a woman sitting on a chair to r., holding a child on her lap ; she extends l. hand to a man seated opposite her on a couch, partly obliterated ; below the couch is a footstool. Behind him follows an attendant wearing a loin-cloth, holding out a jug in r. hand ; behind him is a *lebes* on a stand. Between this frieze and the central design is a band of cable pattern.

Diam. $5\frac{7}{8}$ in. From Cyprus. Lawrence Sale, 1892. A. Cesnola, *Salaminia*, p. 51 ff. The bronze is somewhat corroded, especially round the rim. The outer frieze is more Greek in conception than the central design, though still treated in an Egyptian manner, especially the heads of the figures ; the central design is purely Egyptian in character.

III. ARCHAIC GREEK BRONZES (550–460 B.C.). 187_1–264.

187_1. **Fragment of repoussé relief.** A thin band of dark bronze, with patterns formed of two parallel bands of dots in zigzags on either side of a central band, the dots made by a solid circular punch. This bronze represents an early stage in repoussé relief-work (middle of sixth cent. B.C.) ; compare the fragments from Olympia (Furtwaengler, *Die Bronzen*, iv. pl. 19). According to Furtwaengler and Bather, the style of these bronzes is Argo-Corinthian, but this is denied by A. De Ridder (*De ectypis quibusdam aeneis*, 1896), who regards them as Chalcidian.

2 × $1\frac{1}{4}$ in. Eleutherae, Boeotia, 1893. *Journ. Hell. Stud.* xiii. p. 251, and see *ibid.* xvi. p. 325.

187_2. **Two fragments of a stephanè.** Four heads of Corinthian type to l., wearing open wicker-work *calathi* with a line of dots round the bottom, the hair tied at the back of the neck and falling in parallel folds.

$2\frac{3}{4}$ × 1 in. Eleutherae, 1893. *Journ. Hell. Stud.* xiii. p. 251 ; De Ridder, *De ectypis quibusdam aeneis*, p. 59. For the calathi, cf. a Corinthian vase in Brit. Mus. B 18.

187_3. **Fragment of relief.** A band with rosettes between a border of dots.

$2\frac{1}{8}$ × $1\frac{3}{8}$ in. Eleutherae, 1893. *Journ. Hell. Stud.* xiii. p. 253.

187₄. **Fragment of relief.** A large rosette, the centre of which is formed by smaller rosette with outer and inner rings of dots ; the outer part is not in relief, but the leaves are marked by indented lines.

Diam. 4½ in. Eleutherae, 1893. *Journ. Hell. Stud.* xiii. p. 253. The bronze is of a bright gold colour.

187₅. **Fragment of relief.** A band with guilloche pattern or plait-band.

2 × 1 in. Eleutherae, 1893. *Journ. Hell. Stud.* xiii. p. 253. The plait-band is common on early bronzes ; Furtwaengler (*Bronzef. aus Olympia*, pp. 80, 93) attributes its invention to Argos, as representing the τρίπλαξ ἄντυξ of the Homeric shield (*Il.* xviii. 479) ; but see the remarks of De Ridder, *De ectypis aeneis*, p. 33.

188. **Eileithyia** (or Aphroditè). She wears a long chiton with *apoptygma*, fastened on the shoulders, with border of chevrons and dots ; on her head is a *polos*, and her hair is parted and drawn down over the temples and rolled up at the back of the head ; in front is a narrow *sphendonè*. She wears sandals, the right one having an incised pattern ; with r. thumb and forefinger she holds up a flower, and with l. hand she draws aside the skirt of her chiton (on this attitude see Murray, *Handbook of Gk. Archaeology*, p. 258). Down the front of her chiton is inscribed : ARIΣTOMA+AAN EΘEKETAELEV ΘIA 'Αριστομάχα ἀνέθηκε τᾶ 'Ελευθίᾳ (*sc.* Εἰλειθυίᾳ ?). **Plate II.**

Ht. 4¾ in. Towneley Coll. Gerhard, *Ueber Venusidole* (*Gesammelte Akad. Abhandl.* i. pl. 31, fig. 6, p. 265) ; Farnell, *Cults of the Gk. States*, ii. pl. 59, p. 614 ; Bernoulli, *Aphrodite*, p. 43 ; see also Preller-Robert, *Gr. Mythol.*⁴ i. p. 511.

189. **Athenè**, on ancient base. She stands with l. leg slightly bent back and r. hand extended with the palm upwards ; in l. hand she has apparently held a spear. She wears a long chiton with *apoptygma* and an aegis of scales, and her hair falls down her back ; on her head is a helmet with large plume reaching nearly to the waist, frontal ridge and cheek-pieces turned up ; the top of the helmet ends in a volute. **Plate XXIX.**

Ht. with base, 4⅞ in. Castellani, 1873. Left arm broken ; rather rudely executed.

190. **Athenè Promachos.** She stands with l. leg advanced, and has held a spear in r. hand and a shield in l. She wears long chiton, and himation over her arms, and a visored helmet raised ; her hair is drawn over the temples and gathered up behind. **Plate XXIX.**

Ht. 5 in. From Magna Graecia. Castellani, 1873. Furtwaengler, *Meisterwerke*, p. 26, note 2 ; p. 38, note 10 ; *id.* English ed. i. p. 16, note 1 ; *Mon. dell' Inst. Suppl.* pl. 26, fig. 6 ; *Revue Archéol.* xxvii. (1895), p. 15. Worn in places ; feet injured and both arms broken.

191. **Athenè Promachos.** She stands in the usual attitude, with r. leg drawn back and l. advanced ; the r. hand is raised in the act of thrusting with a spear (which is lost) ; the l. arm is extended in front and bent as if holding a shield. She wears a helmet with frontal ridge and a crouching Sphinx on the top, long sleeved chiton, *peplos* falling in *pterygcs*, girdle of snakes, and an **Plate XXIX.**

aegis of scales over back and breast with a small Gorgoneion in front and border of snakes. Her hair falls in three curls over each shoulder, and in five parallel wavy curls behind.

Ht. 4⅝ in. From Athens. Castellani, 1873. Murray, *Handbook of Gk. Archaeology*, pl. 20; *id. Hist. of Gk. Sculpt.* ii. pl. 10; *Encycl. Brit.*[9] ii. p. 355; cf. Collignon, *Hist. de la Sculpt. Grecque*, i. p. 352.

192. **Female Figure.** She stands in the "Spes" attitude, drawing aside her skirt with l. hand and holding out r. arm. She wears a long chiton fastened up the l. arm, with an elaborate maeander border inlaid with silver, and a himation over r. shoulder, falling in rich folds and fastened with silver rosettes as studs down the r. arm. Her hair is arranged in formal curls over the forehead, with a thick mass falling over each temple and three tresses over each shoulder; it appears to have had a silver fillet round it, and to be covered with a cap at the back, below which it ends in a sort of fringe, the curls and waves being denoted by incised lines, vertical and horizontal. The eyes are inlaid with diamonds for the pupils. PLATE I.

Ht. 6 in.; with the ancient base, 7¼ in. From Verona. Castellani, 1873. Newton, *Castellani Coll.*, pl. 2; Mrs. Mitchell, *Hist. of Anct. Sculpt.* p. 280; *Mon. dell' Inst. Suppl.* pl. 26, fig. 1; *Jahrbuch*, xi. (1896), p. 31; *Encycl. Brit.*[9] vi. p. 454. Right hand broken off. Very graceful work, probably dating about 480 B.C. The arrangement of the drapery recalls the archaic Acropolis statues, *e.g.* Collignon, *Hist. de la Sculpt. Grecque*, i. p. 366; the figure there given much resembles this one in style.

193. **Female Deity**, who has formed part of the support of a candelabrum. She stands in the "Spes" attitude, holding up her skirt with l. hand; her hair is looped up at the back with a fillet, and she wears long chiton, himation over r. shoulder, and boots; in r. hand she holds a fruit.

Ht. 5¾ in.; with spike at top, 8¼ in. Curium, Cyprus, 1895 (tomb 73, site B; found with a rock-crystal scaraboid of about 500 B.C.). The style is somewhat dry and stiff, like Etruscan work, but the conception is graceful, and the details very carefully rendered.

194. **Aphroditè** (?). She stands with a flower held out in r. hand, and l. hand also extended; she wears a long chiton and himation falling in slightly archaic folds or *pteryges* down the r. leg; the sleeves of the chiton are looped up with studs, and the himation is gathered in by a band passing over the r. shoulder and under the l. arm. She has laced-up shoes with rows of studs, a necklace, and *sphendonè* with chevron pattern; long hair brought forward over the temples and falling in a straight mass down the back, gathered in a band just above the ends. PLATE III.

Ht. 5⅝ in. From Melos. Castellani, 1873. A very similar figure, or perhaps an inaccurate illustration of this one, is given in *Mon. dell' Inst. Suppl.* pl. 26, fig. 2. Right thumb lost; left arm much corroded.

195. **Aphroditè** (?). She stands in the same attitude as No. 194; her r. hand has been extended and her l. draws her skirt aside; she wears a long chiton

and himation over r. shoulder falling in *pteryges*, and her hair is rolled up under a fillet.

Ht. $4\frac{1}{8}$ in. From Athens. Presented by Mrs. Leake, 1853; formerly in the possession of S. Rogers. Stackelberg, *Gräber der Hellenen*, pl. 72, figs. 4, 5; Bernoulli, *Aphrodite*, p. 42, No. 9. Right arm and left foot broken.

196. **Aphroditè** (?). She holds up the r. hand; in the l. she has held some object. She wears long chiton and himation, and her hair is parted in front and rolled up all round over a fillet.

Ht. $4\frac{3}{8}$ in. From Athens. Castellani, 1873. *Mon. dell' Inst. Suppl.* pl. 26, fig. 4; Furtwaengler in *Sotes Winckelmannsfestprogr.* p. 130, note 19.

197. **Aphroditè** (?). A stiff archaic figure in long chiton and *apoptygma*, the folds of the drapery being merely incised; the hair is rolled up behind; in her r. hand is the head of a *thyrsos* or a flower, and with l. hand she draws her skirt aside. **Plate I.**

Ht. $5\frac{5}{8}$ in. From Corfu. Woodhouse Coll., 1868. Bernoulli, *Aphrodite*, p. 83, No. 8; Dumont-Pottier, *Les Céramiques de la Grèce propre*, p. 252, No. 27. Head injured.

198. **Aphroditè** (?). She wears a long sleeved chiton and large himation over r. shoulder, falling in *pteryges*, ornamented with occasional crosses; she has short hair, and holds up her drapery in l. hand, while in r. she holds out a pomegranate. On her head has been a head-dress of some kind, or else the support of a mirror or other object. **Plate III.**

Ht. $5\frac{3}{4}$ in. From Rome. Payne Knight Coll. (lxxii. 2). Top of head broken away. Ancient base.

199. **Aphroditè Ourania.** She stands with l. hand extended and a sceptre in r., with long chiton and *apoptygma* fastened at the shoulders; she wears a broad *ampyx* ornamented with two rows of crenelle pattern, over which her hair is rolled and gathered up in a roll at the back. **Plate II.**

Ht. $4\frac{3}{4}$ in. From Sicily. Hamilton Coll. 89.

200. **Female Figure**, perhaps Aphroditè. She wears a long chiton and himation over r. shoulder, both ornamented with rows of crosses, falling in slight folds; her hair falls in a straight mass down her back. With l. hand she lifts her skirt, and in r. she holds a cone-shaped object, probably a fruit.

Ht. $5\frac{3}{8}$ in. From Locri. Castellani, 1873. The head is lost. The base is ancient.

201. **Canephoros.** A female figure carrying a *κανοῦν* (which is broken off), with hair parted and rolled up behind, long chiton, and himation in which her l. arm is muffled; the himation has a border of hatched lines, and there is a row of stitching up the sleeves of the chiton.

Ht. $3\frac{1}{2}$ in. From Locri. Castellani, 1873. Feet lost. End of archaic period; green patina. Back flat and only slightly modelled.

202. **Canephoros.** As the last ; himation plain.

Ht. 3½ in. From Locri. Castellani, 1873. *Κανοῦν* broken off.

203. **Sappho** (?) reclining with head to l., and r. elbow resting on a cushion, in both hands a *chelys* ; she has long hair with a row of curls round the forehead, long sleeved chiton, and himation over lower limbs.

Dimensions 1 5/16 × 1 in. Design in relief, forming an *emblema*.

204. **Female Figure.** The figure is of Phoenician character, and the lower part of the body is columnar, like a *xoanon*. She wears a long close-fitting chiton, with short waist, and her hair falls flat over the forehead and straight down all round. The arms are bent pieces of solid bronze inserted into the shoulders, flattened out at the ends to form the hands.

Ht. 3½ in. Cerigo, 1866. Presented by Signor Roumano. Mansell, *Brit. Mus. Photographs*, No. 741, fig. 2.

205. **Female Figure.** She advances on l. foot ; her hair hangs straight down behind ; she wears wreath, long chiton, and himation over r. shoulder falling in straight folds.

Ht. 2¾ in. 1874. Right foot and arms broken off. Rude work ; very flat, almost a relief ; the back scarcely worked at all.

206. **Female Figure.** She stands with r. foot advanced and r. hand extended ; the l. arm is bent, and has held some object ; she wears long sleeved chiton with *apoptygma*, and the hair is looped up under a fillet.

Ht. 3¼ in. From Corfu. Woodhouse Coll., 1868.

207. **Female Figure.** She stands with feet together ; her hair falls in a long tress on each shoulder and a flat mass at the back, turned up at the end ; she wears a fillet, long chiton, and himation over r. shoulder falling in *pteryges*.

Ht. 6⅛ in. From Locri. Castellani, 1873. Arms lost ; the right arm has been inserted separately.

208. **Female Figure running.** She runs to r., with body turned to the front, looking down to her r., and holding up her skirt in l. hand ; she wears a short chiton with fold falling from r. shoulder, both bordered, and her hair falls in parallel waves behind. **Plate III.**

Ht. 4½ in. Prisrend (?), Albania, 1876. Left leg from knee lost ; attenuated proportions.

209. **Apollo.** Apparently a copy of the Apollo Philesios of Miletos by Canachos (cf. Pliny, *H. N.* xxxiv. 75 ; Jex-Blake and Sellers, *Pliny's Chapters on Art*, p. 60, note *ad loc.*). Apollo stands with l. leg slightly advanced ; he is nude and beardless. The hair is arranged in parallel rows, each ending in two curls over the forehead, with three ringlets falling over each shoulder in front ; the back hair is turned up at the ends in a double fold, and round the head is a thick fillet, the ends of which hang down and are passed **Plate I.**

round the back hair half-way down. His r. hand is extended and supports a fawn lying down, while his l. has held a bow.

Ht. 7⅜ in. Good condition; black patina. Payne Knight Coll. (v. 1); probably from Etruria; originally in Gaddi Coll., Florence. Gori, *Mus. Etrusc.* i. pl. 51; *Spec. Ant. Sculpt.* i. pl. 12; Clarac, *Musée de Sculpt.* iii. pl. 483, No. 930; *Ann. dell' Inst.* 1834, pl. D, fig. 4; Müller, *Denkm. d. alt. Kunst*, i. pl. 4, 21, and *Kunstarchäol. Werke*, i. p. 43; Rayet and Thomas, *Milet et le Golfe Latmique*, pl. 28, 2; Rayet, *Études d'Archéologie et d'Art*, p. 165; Overbeck, *Kunstmythol.* (*Apollo*), p. 24, fig. 5; *id. Gesch. d. Gr. Plastik*[4], i. p. 144, fig. 24; Murray, *Hist. of Gk. Sculpt.*[2] i. p. 193; Perry, *Gk. and Roman Sculpture*, p. 87; Collignon, *Hist. de la Sculpt. Grecque*, i. p. 313; Daremberg and Saglio, i. p. 318, fig. 375; *Proc. Soc. Antiqs.* ser. 2, xi. p. 251; *Gazette des Beaux Arts*, ser. 1, xv. p. 166; Brunn, *Gr. Künstler*. i. p. 78; Gardner, *Handbook of Gk. Sculpture*, p. 194; *Arch. Zeit.* 1879, p. 89, 1880, p. 22; Mansell, *Brit. Mus. Photographs*, No. 740, fig. 1. See Friederichs-Wolters, No. 51, and A. H. Smith, *Cat. of Sculpture in Brit. Mus.* i. p. 85.

This statuette very closely resembles the figure of Apollo on the late copper coins of Miletos, which would probably have been copied from some famous statue such as that by Canachos. Cf. the Piombino figure in the Louvre, also *Brit. Mus. Cat. of Gems*, No. 720, *Numism. Chronicle*, 3rd Ser. xvii. (1896), pl. 5, fig. 13, and Müller, *Denkm. d. alt. Kunst*. i. pl. 15, 61. It has also been suggested that this statuette was copied from the wooden statue of Apollo Ismenios made by Canachos for Thebes.

210. **Apollo.** An archaic figure, standing with l. leg slightly advanced, and hands straight down by the sides; he is beardless, and wears a *polos*: the hair is neatly and formally arranged, falling down the back and gathered in a broad fillet just above the ends.

Ht. 4¾ in. 1864. Strangford Coll. Mansell, *Brit. Mus. Photographs*, No. 740, fig. 2. Feet and left hand lost; rather worn. The type is that of the well-known series of archaic statues usually identified as Apollo, cf. *Brit. Mus. Cat. of Sculpture*, i. Nos. 200–207.

211. **Acheloös.** The river-god has a bull's body and human face, with long beard curled up at the end, and long moustache; he has short blunt horns, and the hair is carefully rendered. He is lying down with his forelegs doubled under him.

Length 2½ in. 1847. Millingen Coll.

212. **Heracles or Athlete.** A nude bearded man, standing with l. foot advanced and l. hand extended; each hand has held some object, now lost. The hair and beard are short and curly; both feet are flat on the ground. The eyes have had pupils of silver or some other material. **Plate II.**

Ht. 4¾ in. From Corfu. Woodhouse Coll., 1868. *Encycl. Brit.*[9] ii. p. 351. First half of fifth century B.C.; cf. the figure of Harmodios in the well-known marble group at Naples (*Mus. Borb.* viii. 7, 8).

213. **Athlete.** A nude beardless figure of Myronian type, standing with both feet flat on the ground, the r. leg bent; the attitude recalls the statues of Polycleitos, but this figure appears to be somewhat earlier in date. **Plate II.**

Ht. 2½ in. From Corfu. Woodhouse Coll., 1868. *Encycl. Brit.*[9] ii. p. 357. Left arm and most of right arm lost; rather corroded, especially right arm and side.

214. **Satyr with Ram.** An ithyphallic term of a Satyr in relief, with beard and moustache, large pointed ears, and himation over r. shoulder and l. arm, in r. hand a small *situla*; with l. hand he holds the feet of a ram (?), which he carries on his neck after the fashion of Hermes Criophoros (as in Collignon, *Hist. de la Sculpt. Grecque*, i. p. 401). This type may be derived from the Hermes Criophoros of Calamis (Paus. ix. 22, 1), though the figure is that of a Satyr. PLATE II.

Ht. $3\frac{3}{8}$ in. Towneley Coll. *Ann. dell' Inst.* 1879, p. 138, No. 22 *b*. Fine brown patina.

215. **Male Figure.** He crouches in a sitting posture, with r. leg doubled under him, and points with r. hand to or over his l. leg; he is bearded and nude, and wears a conical cap. The r. hand has held some object such as a spear.

Ht. $1\frac{7}{8}$ in. Payne Knight Coll. (lxxvii. 12). *Jahrbuch*, ii. (1887), p. 13. Late archaic style, about 480 B.C.; body and features well rendered. Von Sybel (*op. cit.*) regards the figure as *genre*, but it has been suggested that it represents Telephos curing his wound with the rust of the spear, or, with less probability, Philoctetes.

216. **Male Figure.** A grotesque bearded figure, the part of the body from the waist to the knees being reversed, and one arm shown in front, the other behind; the head is turned right round over the r. shoulder.

Ht. $2\frac{1}{8}$ in. From Cephalonia. Stackelberg, *Gräber d. Hellenen*, pl. 73, 4-6.

217. **Male Figure.** He stands with r. foot slightly advanced, and hands held up; he has held some object in l. He is beardless, and his hair falls in thick curls over the forehead, and is rolled each side over a fillet, and gathered in a knot at the back of the neck.

Ht. $6\frac{3}{4}$ in. Syra, 1867. Much injured and corroded; r. hand and foot lost; face obliterated.

218. **Male Figure or Satyr.** He stands with hands hanging by his side; he has a pointed beard and long hair falling in parallel plaits behind.

Ht. $3\frac{1}{4}$ in. Athens (?), 1875. Left hand and both feet lost. In the top of the head is a nail (?).

219. **Male Figure.** He is nude and beardless, and wears a conical cap; both hands are raised, and the l. leg is slightly advanced.

Ht. $2\frac{3}{4}$ in. From Anzi. Bequeathed by Sir W. Temple, 1856. Very rude and archaic. Legs below the knees lost.

220. **Male Figure.** He stands on tiptoe with legs bent, as if starting to run, with r. arm extended and l. arm straight down by his side. He is nude and beardless, with hair falling straight down over the ears. On the back is a flat piece rivetted on.

Ht. $2\frac{1}{4}$ in. From Corfu. Woodhouse Coll., 1868. Right hand lost.

221. **Man** reclining on a couch. He wears a close-fitting himation reaching from the waist to the ankles, and a fillet; his hair is arranged in curls over the

forehead, and falls in a flat mass down the back. His r. hand is placed on his knee ; in l. he holds a *kyathos.*

Ht. $3\frac{1}{4}$ in. Length $5\frac{1}{4}$ in. From Ruvo. Bequeathed by Sir W. Temple, 1856. Rather corroded. Very archaic, the treatment of the hair resembling that of the early "Apollo" statues.

222. **Man riding on Camel.** The figure is of Oriental type, with long hair combed back from the forehead falling in parallel waves, and long beard with rows of formal curls ; he wears a fillet and short tight-fitting jacket. He holds a goad in r. hand, and is seated on a high saddle ; the camel is kneeling down. PLATE III.

Ht. $3\frac{1}{8}$ in. Length $3\frac{3}{4}$ in. Cameiros, 1864.

223. **Trumpeter.** He holds the trumpet sideways to l., with r. hand at the mouthpiece and l. halfway down ; he is nude and wears a fillet. His hair is straight over the forehead, and punched in rings over the rest of the head ; it is gathered in a mass at the nape of the neck. The eyes are formed of pellets of bronze attached separately.

Ht. $5\frac{3}{4}$ in. From Torre Annunziata. Bequeathed by Sir W. Temple, 1856. Much corroded.

224. **Male Figure,** which has served as the stand of a mirror. He is nude and beardless, with long hair falling in a flat mass down the back. PLATE III.

Ht. $6\frac{3}{8}$ in. Thebes, 1896. Has been cast solid.

225. **Sphinx.** She is seated on an Ionic capital, turning to r., with recurved wings springing from the shoulders and curly tail. On the head is a *polos* ; the hair falls down the neck in wavy parallel rows, with vertical lines indicating the separate curls.

Ht. $3\frac{1}{8}$ in. Blacas Coll., 1867.

226. **Sphinx.** As last, but turning to l., seated on an Ionic capital. The wings spring from the middle of the back ; they are small and slightly recurved.

Ht. $3\frac{1}{8}$ in. Blacas Coll., 1867.

227. **Sphinx.** She looks upwards ; her hair is parted and falls in thick parallel tresses on the shoulders ; she has recurved wings, and the tail ends in a goose's head (?) ; the eyes are deeply sunk, and have been inlaid.

Ht. $3\frac{1}{8}$ in. Cos, 1884. Hind feet broken off ; fore-paws injured.

228. **Sphinx** (?). She runs forward, looking to her l. ; the tail is curved over the back, and the wings recurved.

Ht. $1\frac{7}{8}$ in. Cyprus, 1875. Paws and tips of wings broken off.

229. **Siren.** She looks slightly to her l. ; the hair is parted and falls in a thick mass behind.

Ht. 2 in. Cyprus, 1875.

230. **Siren.** She stands to the front on a double tendril, with wings recurved and spread out on either side ; she wears a cap with three upright projections.

Ht. $1\frac{3}{4}$ in. Millingen Coll., 1847.

231. **Siren.** She stands on a hemispherical base, with wings closed ; she wears a *petasos* and necklace ; the front hair is knotted behind and the back hair is tied in a club. The eyes have been inlaid with silver (one is lost).

Ht. $2\frac{3}{4}$ in. Corfu, 1865.

232. **Lioness.** She is represented in the act of springing forward, looking round to r., and has the mane of a lion, arranged in formal zig-zag rows.

Ht. $3\frac{3}{4}$ in. Length $6\frac{3}{4}$ in. From Corfu. Woodhouse Coll., 1868. Tip of tail broken off.

233. **Goat.** It lies down, looking to its r., with both forelegs bent ; it has a long beard, which, together with the hair above the face and along the back, is treated in the archaic manner and carefully executed.

Ht. 3 in. Length $4\frac{3}{4}$ in. From Greece, 1873.

234. **Goat.** Exactly similar to the last ; head thrown back ; longer horns.

Ht. 3 in. Length $4\frac{3}{4}$ in. From Greece, 1873.

235. **Bull.** Rendered in a somewhat primitive fashion, but recognisable by the hump between the shoulders.

Ht. $1\frac{3}{8}$ in. Curium, Cyprus, 1895. Found with the statuette, No. 193, in a fifth-century tomb (No. 73). Corroded.

236. **Locust.** Probably dedicated to some god as the destroyer of locusts, such as Apollo Parnopios (Paus. i. 24, 8, and Strabo, 613) ; cf. Ross, *Arch. Aufs.* i. p. 209, on a bronze locust found by him at Branchidae.

Length $3\frac{1}{2}$ in. From Lindos, Rhodes. Presented by General Haug, 1862. Has been painted purple.

237. **Hare.** On the l. shoulder is a round hole, which had probably held the weapon with which the hare was slain. The body is represented bounding forward, the head thrown back in agony ; the motion is rendered with great spirit. The bronze is solid ; on the r. side and underneath is an inscription in the Ionic dialect with dedication to Apollo of Prienè (letters dating about 480 B.C.) :

ΠΙΩΤΙΝΩΛΛΟΠΑΙΩΤ
ΑΜΙΗΛΗΙΡ
ΗΘΞΝ
ΝΩΙΤΞΙΑΦΗΝΞΚ

τῷ Ἀπόλλωνι τῷ Π-
ριη(λ)ῆϊ μ' ἀ-
νέθη-
κεν Ἡφαιστίων.

Length $2\frac{3}{4}$ in. Ht. $1\frac{3}{4}$ in. From Prienè ; obtained in Samos by Mr. C. R. Cockerell ; afterwards in Burgon Coll. Bröndsted, *Voyages et Recherches dans la Grèce*, i. p. 109 ; Rose, *Inscr. Gr. Vet.* pl. 51, 2, p. 326 ; *Trans. Roy. Soc. Lit.* i. pt. 2, p. 1 ; Kirchhoff, *Studien*,[4] p. 30 ; Hoffmann, *Gr. Dialekte*, iii. p. 70 ; Roberts, *Gk. Epigraphy*, i. p. 186 ; *C. I. Gr.* 2247 ; Roehl, *I. G. A.* 385, and *Imagg.* p. 45, No. 18 ; *Brit. Mus. Inscr.* 230 (gives facsimile) ; Newton, *Essays on Art and Archæology*, p. 102 ; Daremberg and Saglio, ii. p. 375, fig. 2537 (*s.v.* Donarium) ; *Class. Review*, iii. (1889), p. 423. The tail and feet are lost.

238. **Aphroditè**, forming stand of mirror, which is lost. She wears a long girt chiton falling in straight folds, with *apoptygma*, and a double fillet or cap; her hair is arranged in elaborate curls in front, and parallel waved tresses turned up at the ends; in r. hand she holds a pigeon, and with l. she lifts the skirt of her dress. **Plate III.**

Ht. 8½ in. From Naples. Payne Knight Coll. (lxxxix. 41). Bernoulli, *Aphrodite*, p. 83, No. 6; Dumont-Pottier, *Les Céramiques de la Grece propre*, ii. p. 252, No. 25. Aphroditè's feet are injured. On the bottom of the mirror is incised a palmette with volutes.

239. **Stand of Mirror.** The stand is in the form of a figure of **Aphroditè**, with hair rolled up round her head, and long chiton with *apoptygma*; with l. hand she lifts the skirt of her drapery; in r. she holds out a dove.

Ht. 5⅜ in. Burgon Coll.; obtained at Athens in 1813. Stackelberg, *Gräber d. Hell.* pl. 74, figs. 1, 2; Bernoulli, *Aphrodite*, p. 45, No. 19. The mirror is lost; surface of bronze corroded. On the support of the mirror are volutes.

240. **Mirror, with stand.** As last, except that the figure holds out the r. hand empty, and it is therefore doubtful if Aphroditè is meant. The base is ancient, and rests on three lion's feet.

Ht. 11⅜ in. From Athens. Castellani, 1873.

241. **Mirror, with stand.** The stand is in the form of a figure of **Aphroditè**; the support of the mirror is plain, and from it depend **two Erotes** with hair rolled up, reaching towards Aphroditè; their wings are wanting. She wears a long chiton (on which are wavy lines), embroidered himation over r. shoulder falling in *pteryges*, and shoes; her hair is arranged in rows of curls in front, with a broad fillet on which a chevron-pattern is incised, and falls in a flat mass down the back, tied just above the ends. In her r. hand she holds a dove; with l. she draws aside her skirt. **Plate IV.**

Ht. 16 in. Athens, 1854. Bernoulli, *Aphrodite*, p. 45, No. 18. The surface of the mirror is corroded. This figure stands on an ancient base, with three lion's feet. It is of a very archaic type, probably the latter half of the sixth century B.C.

242. **Mirror, with stand.** On the support of the mirror are incised a palmette and volutes; at each end is a rosette in relief. On either side hangs an **Eros** with long hair, sandals, and wings spread, flying towards **Aphroditè**, whose figure forms the stand of the mirror. Her hair is parted and rolled up under a fillet, and falls in a flat mass down the back, being tied at the neck. She wears a long chiton with apoptygma and shoes, and holds out a dove in r. hand, while with l. she draws aside her skirt.

Ht. 12¾ in. Sunium, Attica, 1851. *Gazette Archéol.* ii. (1876), p. 40; *Encycl. Brit.*[9] vi. p. 453; Bernoulli, *Aphrodite*, p. 83, No. 5; Dumont-Pottier, *Les Céramiques de la Grèce propre*, ii. p. 252. The surface of the mirror is corroded. This figure stands on an ancient moulded base. The date appears to be shortly before Pheidias, perhaps about 480–460 B.C.

243. **Mirror, with stand.** Round the mirror are the figures of a fox to r. and two hares which he is pursuing; on the top, a Siren with wings spread, above **Plate IV.**

which is a ring. On the support volutes are incised ; on either side hangs an **Eros** with long hair and wings spread, flying towards **Aphroditè**, whose figure forms the stand of the mirror. She wears a cap, long chiton, and himation, and her hair is rolled on either side and gathered in a knot behind ; in her l. hand is an egg (?) ; her r. hand has been extended, but is now lost. The figure stands on an ancient base, with three lion's feet.

Ht. 16¼ in. Corinth, 1873. Much corroded, especially the mirror. Cf. *Arch. Zeit.* 1879, pl. 12, pp. 100, 204, for similar examples at Berlin and elsewhere.

244. **Mirror,** with incised design of **Eros** running. He runs in the archaic manner to l., holding up a flower in r. hand, and in his l. is a *chelys* ; he has long hair confined with a beaded fillet, and wears *endromides* with recurved flaps or wings attached ; his wings are shewn in false perspective. Round the design, a cable-border. **Plate XVII.**

Diam. 5⅝ in. Towneley Coll. Gerhard, *Etr. Spiegel*, i. pl. 120, fig. 2, iii. p. 120 ; id. *Gesammelte akad. Abhandl.* pl. 52, fig. 3 ; Daremberg and Saglio, i. p. 1598, fig. 2147 ; Sittl, *Die Gebärden der Griechen u. Römer*, p. 269, fig. 24 ; Roscher, i. p. 1350 (*s.v.* Eros) ; Friederichs, *Kleinere Kunst u. Industrie*, p. 20 ; *Bull. de Corr. Hell.* i. (1877), p. 109. A print is preserved among the Towneley drawings in the Brit. Mus. No handle. The design has affinities with Etruscan work, but is more probably Greek. Similar types occur on many red-figured vases, see Furtwaengler, *Eros in d. Vasenmalerei*, p. 15, and cf. the Brit. Mus. vase E 13.

245. **Handle of Mirror,** on which is a Gorgoneion of the archaic type ; probably Greek, not Cypriote work.

Length 4 in. Curium, Cyprus, 1895. Tomb 10, site B ; found with a late black-figured amphoriskos.

246. **Handle of Mirror,** on which is a relief of a Siren to the front, with wings spread ; good fifth-century Greek work.

Ht. 3½ in. Curium, Cyprus, 1895. Tomb 78, site B ; found with a late black-figured kylix. Much corroded.

247. **Ionic Column,** forming part of a candelabrum ; the type is that of the Ionic capitals at Phigaleia. The sides are split.

Ht. 4¾ in. Curium, Cyprus, 1895 (tomb 73).

248. **Diskos,** with incised designs. (1) An **athlete** to r., nude and beardless, with hair arranged in elaborate curls, and muscles strongly marked throughout, preparing to jump ; his r. leg is drawn back for the spring, and in both hands he holds out jumping-weights. (2) A similar **athlete** measuring his leap ; he moves to r., looking to l., holding a measuring-cord in his arms, which are extended at full length, the ends of the cord being twisted round the l. thumb and two fingers of the r. hand. He appears to be ascertaining the ὄργυια of six feet by means of his outstretched arms, in order to measure the length of his leap ; cf. the metrological relief at Oxford, *Journ. Hell. Stud.* iv. pl. 35, p. 335.

The figures on this disc are drawn with severe accuracy, and the anatomy is rendered in a masterly fashion.

Diam. $8\frac{1}{4}$ in. From Sicily. Woodhouse Coll., 1868. *Gazette Archéol.* 1875, pl. 35, p. 131 (the measuring-cord on the reverse side is given as a spear with *amentum*) ; Murray, *Handbook of Gk. Archaeology*, p. 123 (obverse only) ; *Journ. Hell. Stud.* i. p. 215 ; Woltmann and Woermann, *History of Painting*, p. 87 ; Friederichs, *Klein. Kunst u. Industrie*, p. 263. A similar diskos from Aegina in the Berlin Museum (Friederichs, *op. cit.* No. 1273). The dimensions and weight are less than those of the real diskos (cf. No. 2691). The date appears to be about B.C. 480–465 ; compare for the style the coins of Syracuse attributed to Hiero I. (*Brit. Mus. Cat. Coins of Sicily*, p. 154 ff.). For other instances of athletes with measuring-tapes, see Gerhard, *Auserl. Vasenb.* iv. pl. 271.

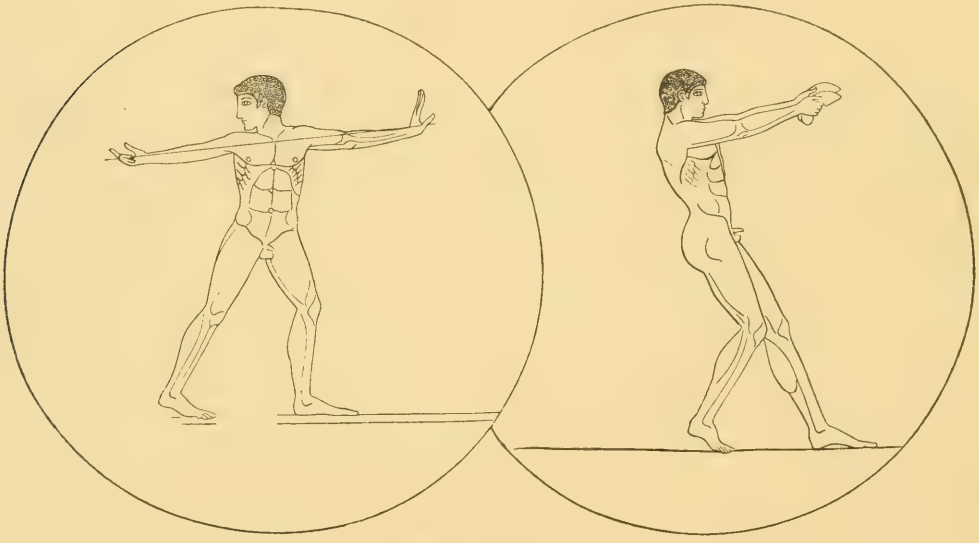

Fig. 10 = No. 248.

249. Pair of Greaves. In front, on each knee, is the figure of a **Gorgon**, running in the archaic manner, partly in repoussé relief, partly incised. The eyes are hollow and were originally set with gems ; the teeth and tongue, which protrude, are of ivory. She has stiff archaic curls and recurved wings (both incised), short girt chiton with elaborate incised patterns, and winged *endromides* also incised ; she holds a snake in either hand. Round the head is incised a tongue-pattern ; round the edge of the greaves are holes for fastening them, and on the right-hand one is a row of embossed studs ; along the edges are repoussé and incised patterns.

Ht. 16 in. From Ruvo. Bequeathed by Sir W. Temple, 1856. *Journ. Hell. Stud.* vi. p. 283 ; *Arch. Zeit.* 1857, *Anzeiger*, p. 28. Slightly injured.

250. **Helmet.** It is almost spherical, and quite plain, with a narrow brim; it resembles those worn by the Parliamentarians in the seventeenth century. On it is incised :—

ΒΙΑΡΟΝΟΔΕΙΝΟΜΕΝΕΟΣ	Ἱάρων ὁ Δεινομένεος
ΚΑΙΤΟΙΣΥΡΑΚΟΣΙΟΙ	καὶ τοὶ Συρακόσιοι
ΤΟΙΔΙΤΥΡΑΝΑΓΟΚΥΜΑΣ	τῷ Δὶ Τύρ(ρ)αν' ἀπὸ Κύμας.

It was one of the spoils from the naval victory of Hiero I. over the Tyrrhenians, B.C. 474, and was dedicated by him at Olympia. Cf. Pindar, *Pyth.* i. 72, and Schol. *ad loc.*; also Diodorus Siculus, xi. 51.

Ht. 8 in. Found at Olympia, 1817. Presented to His Majesty King George IV. by Sir Patrick Ross, and by him to the Museum in 1823. Bröndsted, *Inscr. Greca in elmo di bronzo*, 1820; Rose, *Inscr. Gr. Vet.* pl. 8, 1; *C. I. Gr.* 16; Hermann, *Ueber Boeckh's Inschriften*, Leipzig, 1826, p. 55; Boettiger, *Amalthea*, iii. p. 55 ff.; *Class. Journal*, xxix. p. 133, xxxiv. p. 322 ff.; Leake, *Journal of a Tour in Asia Minor*, p. 240; Freeman, *Hist. of Sicily*, ii. p. 251; Kemble, *Horae Ferales*, pl. 12, fig. 1; *Palaeographical Soc.* Ser. 1, pl. 77*b*; Daremberg and Saglio, *Dict. des Antiqs.* ii. p. 377, fig. 2545 (*s.v.* Donarium); *Journ. Hell. Stud.* ii. p. 67; Roehl, *I. G. A.*, 510, and *Imagg.* p. 63, No. 21; Roberts, *Gk. Epigraphy*, i. p. 134; *Gr. Dial.-Inschr.* 3228; Hicks, *Manual of Historical Inscrs.* p. 14, No. 15; Hill, *Sources for Gk. History*, p. 321; *Olympia*, iv. p. 172 (Furtwaengler), v. p. 363, No. 249 (Dittenberger and Purgold).

251. **Helmet.** The helmet is of the ordinary visored "Corinthian" type. Round the edge is inscribed: ΤΑΔΝ · · ΟΙΑΝΕΘΕΝΤΟΙΔΙϜΙΤΟΝϘΟΔΙΝΘΟΘΕΝ, Τἀργ[εῖ]οι ἀνέθεν τῷ Διϝὶ τῶν ϘορινθόΘεν, *i.e.*, dedicated to Zeus by the Argives as spoil won in battle from the Corinthians.

Ht. 10 in. Diam. 7½–9 in. Payne Knight Coll. Found by Morritt in 1795, in the bed of the Alpheios, near Olympia. *Class. Journ.* xxxiv. p. 150; Walpole, *European and Asiatic Turkey*, ii. p. 588, No. 53; Boeckh, *Pind. Expl.* ii. 2, p. 226; Welcker, *Syll. Epigr. Graec. ed.* 2, p. 172, No. 123 (28); Rose, *Inscr. Gr. Vet.* pl. 7, fig. 1, p. 59; Kemble, *Horae Ferales*, pl. 12, fig. 3; Michaelis, *Ancient Marbles in Gt. Britain*, p. 117; Dodwell, *Classical Tour*, ii. p. 332; *Journ. Hell. Stud.* ii. p. 67; *C. I. Gr.* i. No. 29, pp. 47, 885; Roehl, *I. G. A.* 32, and *Imagg.* 54, 3; Roberts, *Gk. Epigraphy*, i. p. 110; *Brit. Mus. Inscr.* 137 (with facsimile); *Gr. Dial.-Inschr.* 3263; Hicks, *Manual of Historical Inscrs.* p. 9, No. 10; Hill, *Sources for Gk. History*, p. 109; *Olympia*, iv. p. 168 (Furtwaengler) and v. p. 365, No. 250 (Dittenberger and Purgold). The date appears to be about B.C. 460, but the occasion of the battle is not known.

252. **Axe-Head.** On the heft are two palmettes in relief with volutes either side, and on either side of the heft a tongue-pattern and row of dots; round the heft are two milled rings. On the blade is inscribed in Achaian characters :

ΤΑΜΗΕΡΑΜΗϚΑΡΟΜ	τᾶς Ἥρας ἰαρὸς
ΕΜϚΤΑΜΕΝΓΕΔϚ	ἐμὶ τᾶς ἐν πεδί-
ΟϚϘΥΝϚΜϘΟ	ῳ . ϘύνισϘό-
ΜΜΕΑΝΕΘΕ	ς με ἀνέθη-
ΚΕ·ΟΡΤΑΜΟ	κε ὥρταμο-
Μ·ϜΕΡΙΟΝ	ς Ϝέργων
ΔΕΚΑΤΑΝ.	δεκάταν.

Ht. 6½ in. Diameter 3½ in. Found in 1850 near S. Agata in Calabria. Castellani, 1884 (*Sale Cat.* 311). Minervini in *Bull. Arch. Nap.* 1853, pl. 5, 2, p. 137; Daremberg and Saglio,

ii. p. 377, fig. 2548 (*s.v.* Donarium); Dittenberger in *Hermes*, xiii. p. 391; Roehl, *I. G. A.* 543, and *Imagg.* p. 37, No. 9; Roberts, *Gk. Epigraphy*, i. p. 303; Kirchhoff, *Studien*,[4] p. 164; Kaibel, *Inscr. Gr. Sic. Ital.* 643. ὥρταμος = ὁ ἄρταμος, probably some official connected with the slaughter of beasts for sacrifice.

253. **Wheel.** The wheel has four spokes, and resembles that on the Brit. Mus. vase B 134. Round the felly is inscribed: TOI FANAKOI : EMI : EVϽ···ξ : ANEΘEKE, τῷ ϝανάκῳ ἐμί (*sc.* δῶρον) · Εὔδ[αμο]ς (or Εὐδ[άμα]ς) ἀνέθηκε. ϝανάκῳ is another form of ἄνακτι. Probably Zeus is meant, and the wheel commemorates a victory in the Nemean games.

Diam. 4 in. 1880. Said to have been found near Argos. Roberts, *Gk. Epigraphy*, i. p. 116; Roehl, *I. G. A.* p. 173, No. 43 *a*, and *Imagg.* p. 56, No. 12; *Brit. Mus. Inscr.* 138; *Arch. Zeit.* 1882, p. 385; *Revue Archéol.* v. (1885), p. 180; Meister in *Neue Jahrbucher für Philol.* cxxv. 1882, p. 522; *Gr. Dial.-Inschr.* 3274.

254. **Strigil.** On the handle is a figure stamped in relief of a bearded man dancing to r.; rather worn. Round him are the remains of letters: ·MC. On the strigil is inscribed in archaic characters: KAVIϚTRATOϚ ⊳IOΔΩROY KO RIN⊕IOϚ,

Καλλίστρατος Διοδώρου Κορίνθιος.

Length 13 in. 1891. *Class. Review*, 1891, p. 241; Kretschmer, *Gr. Vaseninschr.* p. 39. For inscribed strigils, see Pottier and Reinach, *Nécropole de Myrina*, p. 201; *Archaeologia*, xliii. p. 258; Garrucci, *Dissert. Arch.* p. 133; *Bull. dell' Inst.* 1863, pp. 21, 188, and *C. I. Gr.* 8527.

255. **Strigil.** On the handle is inscribed: AVKIONOϚ, Ἀλκίονος.

Length 16½ in. Eretria, 1894.

256. **Strigil.** On the handle is inscribed in letters inlaid in silver: KEVON, Κέλων.

Length 14 in. Eretria, 1894.

257. **Lebes.** Round the cover are **four athletes** running to r., with outstretched arms; in the centre stands another with arms extended (both broken), perhaps acting as *athlothetes*. The surface of these figures is very suspicious. On the lebes is incised: ƐΠITUIϚONOMAϚTOTOΦƐIDIVƐOAOVOIϚƐ⊗Ɛ⊗ƐN, ἐπὶ τοῖς Ὀνομάστου τοῦ Φειδίλεω ἄθλοις ἐθέθην.

Ht. 13¼ in., of lebes only, 7⅛ in. Diam. 15¾ in. From Cumae. Payne Knight Coll. *C. I. Gr.* i. pp. 48 (No. 32), 886; Rose, *Inscr. Gr. Vet.* p. 65, pl. 7, 2; Roehl, *I. G. A.* 525, and *Imagg.* p. 7, No. 8; *Heidelb. Jahrbuch*, 1827, p. 998; *Rhein. Mus.* xviii. p. 451; *Ann. dell' Inst.* 1879, p. 129, 1880, p. 344; Furtwaengler in *Olympia*, iv. p. 135; *Journ. Hell. Stud.* xiii. p. 233; Roberts, *Gk. Epigraphy*, i. p. 201; Hoffmann, *Gr. Dialekte*, iii. p. 5. Probably this lebes was the prize in the games referred to; Onomastos was the athlothetes. According to *Guide to Bronze Room*, 1871, p. 18, the cover belongs to another lebes found in the same tomb.

258. **Crater**, with elaborate volute-handles, as F 158 and other examples in the Fourth Vase Room, ending on the neck in swans' heads. On the shoulder,

tongue-pattern between bands of dots, incised. On the neck is inscribed in archaic letters : ΑΡΘ, Θρα . . . .

Ht. 23½ in. From Locri. Pourtalès Coll., 1865 (*Cat.* 717). Benndorf and Niemann, *Heroon von Gjölbaschi-Trysa*, p. 232 ; *C. I. Gr.* iv. 8522. An early instance of the crater with volute handles (cf. No. 583 and the vase B 364 in the Brit. Mus.).

259. **Foot of Cista** in the form of a lion's claw, above which is a figure of **Atlas** (?) to the waist. He is bearded, with long hair rolled up on either side of the head, and his hands are held up with the palms upwards behind his head, as if to support the cista.

Ht. 3⅛ in. Sidon, 1888. Good patina ; probably Greek work.

260. **Handle of Vase.** At one end is a lion couchant ; underneath, a palmette ; the mane is finely rendered. At the other end is a Satyr with both arms raised as if to support the handle ; beard and moustache carefully rendered ; long tail down r. side of body.

Ht. 5⅜ in. 1892. Late archaic period. Left hand and feet of Satyr lost. The handle is fluted.

261. **Votive Tablet.** Inscribed : ϜΚΨΦΨΛΑΜΜΟϚΦϹϤ, *Λόφιος μ' ἀνέθηκε.*

Length 5 in. Ht. 1⅞ in. From Corfu. Woodhouse Coll., 1868. Mustoxides, *Delle cose Corciresi*, i. p. 233 ; Vischer in *Rhein. Mus.* ix. 1854, p. 385 ff., and *Kleine Schriften*, ii. p. 13, pl. 2, fig. 1 ; *Palaeographical Soc.* Ser. 1, pl. 77 *a* ; Kirchhoff, *Studien*⁴, p. 106 ; Roberts, *Gk. Epigraphy*, i. p. 127 ; Roehl, *I. G. A.* 341, and *Imagg.* p. 60, No. 11 ; *Gr. Dial.-Inschr.* 3187 ; *Brit. Mus. Inscr.* ii. 165, pl. 2, fig. 1 ; *C. I. Gr. Sept.* No. 705. The tablet is broken in two, and the ring for suspension at one end is lost. The letters have the same local peculiarities as are met with in the inscription on the tomb of Menecrates in Corfu (Roehl, *I. G. A.* 342).

262. **Tablet.** Oblong shape ; inscribed on both sides with an Instrument of Colonisation applicable to certain colonists in Naupactos, as regards their relation to the citizens of that town and to their mother-country, the Hypocnemidian Locri. The alphabet and dialect are Locrian ; the date is previous to B.C. 455, when Naupactos was occupied by the Athenians. A facsimile of the inscription is given by Roberts, *Gk. Epigraphy*, i. No. 231 ; the transliteration runs as follows :

Ἐν Ναύπακτον κα(τ) τόνδε ἀ 'πιϝοικία. Λοϙρὸν τὸν Ὑποκναμίδιον, ἐπ|εί κα Ναυπάκτιος γένηται, Ναυπάκτιον ἐόντα ὅπω(κ' ἦ) ξένον ὀσια λανχάν|ειν καὶ θύειν ἐξεῖμεν ἐπιτυχόντα, αἴ κα δείληται · αἴ κα δείληται, θύειν καὶ λ|ανχάνειν κὴ δάμω κὴ ϙοινάνων, αὐτὸν καὶ τὸ γένος καταιϝεί. Τέλος το|ὺς ἐπιϝοίϙους Λοϙρῶν τῶν Ὑποκναμιδίων μὴ φάρειν ἐν Λοϙροῖς τοῖ|ς Ὑποκναμιδίοις φρίν κ' αὖ τις Λοϙρὸς γένηται τῶν Ὑποκναμιδίων. Αἰ | δείλετ' ἀνχωρεῖν, καταλείποντα ἐν τᾷ ἰστίᾳ παῖδα ἡβατὰν ἢ 'δελφεὸν, ἐξ|εῖμεν ἄνευ ἐνετηρίων · αἴ κα ὑπ' ἀνάνκας ἀπελάωνται ἐ Ναυπάκτω Λοϙ|ροὶ τοὶ Ὑποκναμίδιοι, ἐξεῖμεν ἀνχωρεῖν, ὅπω ϝέκαστος ἦν, ἄνευ ἐ|νετηρίων. Τέλος μὴ φάρειν μηδὲν ὅτι μὴ (μ)ετὰ Λοϙρῶν τῶν ϝεσπαρί|ων.

A. *Ἔνορϙον τοῖς ἐπιϝοίϙοις ἐν Ναύπακτον μὴ 'ποστᾶμεν ἀ(π' Ὀ)ποντίων | τέ-(χ)να καὶ μαχανᾷ μηδεμιᾷ ϝεϙόντας. Τὸν ὅρϙον ἐξεῖμεν, αἴ κα δεί|λωνται, ἐπάγειν μετὰ τριάϙοντα ϝέτεα ἀπὸ τῶ ὅρϙω ἑκατὸν ἄνδρας Ὀ|ποντίοις Ναυπακτίων καὶ Ναυπακτίοις Ὀποντίους.*

B. Ὅσστις κα λιποτελέη|ι ἐγ Ναυπάκτω τῶν ἐπιϝοίϙων, ἀπὸ Λοϙρῶν εἶμεν, ἔν τέ κ'ἀποτείσῃ τὰ νό|μια Ναυπακτίοις.

Γ. Αἴ κα μὴ γένος ἐν τᾷ ἰστίᾳ ᾖ ἐχέπαμον τῶν ἐπι|ϝοίϙων ᾖ ἐν Ναυπάκτωι, Λοϙρῶν τῶν Ὑποκναμιδίων τὸν ἐπάνχισ|τον κρατεῖν, Λοϙρῶν ὅπω κ'ᾖ, αὐτὸν ἰόντα, αἴ κ'ἀνὴρ ᾖ ἢ παῖς, τριῶν μ|ηνῶν · αἰ δὲ μή, τοῖς Ναυπακτίοις νομίοις χρῆσται.

Δ. Ἐ Ναυπάκτω ἀνχωρέ|οντα ἐν Λοϙροὺς τοὺς Ὑποκναμιδίους ἐν Ναυπάκτῳ καρῦξαι ἐν τἀ|γορᾷ, κὴν Λοϙροῖς τοῖ(ς) Ὑποκναμιδίοις ἐν τᾷ πόλι, ὦ κ'ᾖ, καρῦξαι ἐν | τἀγορᾷ.

Ε. Περϙοθαριᾶν καὶ Μυσαχέων, ἐπεί κα Ναυπάκτι(ός τι)ς γένηται αὐτὸς, καὶ τὰ χρήματα τὴν Ναυπάκτῳ τοῖς ἐν Ναυπάκτῳ χρῆσται | τὰ δ'ἐν Λοϙροῖς τοῖς Ὑποκναμιδίοις χρήματα τοῖς Ὑποκναμιδι|οις.

Reverse:

νομίοις χρῆσται, ὅπως ἁ πόλις ϝεκάστων νομίζει Λοϙρῶν τῶν Ὑποκν|αμιδίων. Αἴ (κά) τις ὑπὸ τῶν νομίων τῶν ἐπιϝοίϙων ἀνχωρέῃ Περϙοθαριᾶ|ν καὶ Μυσαχέων τοῖς αὐτῶν νομίοις χρῆσται κατὰ πόλιν ϝεκάστους.

F. Αἴ κ'ἀδελφεοὶ ἔωντι τῶ 'ν Ναύπακτον ϝοικέοντος, ὅπως καὶ Λοϙρῶ|ν τῶν Ὑποκναμιδίων ϝεκάστων νόμος ἐστὶ, αἴ κ' ἀποθάνῃ, τῶν χ|ρημάτων κρατεῖν τὸν ἐπίϝοιϙον, τὸ κατιϙόμενον κρατεῖν.

Z. Τοὺς ἐπιϝοίϙους ἐν Ναύπακτον τὰν δίκαν πρόδιϙον ἀρέσται πὸτ τοὺς δ|ικαστῆρας, ἀρέσται καὶ δόμεν ἐν Ὀπόεντι κατὰ Fέ(τ?)ος αὐταμαρόν. Λοϙ|ρῶν τῶν Ὑποκναμιδίων προστάταν καταστᾶσαι, τῶν Λοϙρῶν τὼπιϝ|οίϙῳ καὶ τῶν ἐπιϝοίϙων τῷ Λοϙρῷ, οἵτινες κἀπι(Fέ)τες ἔντιμοι ἔ[ωντι].

H. Ὅσσ|τις κ' ἀπολίπῃ πατάρα καὶ τὸ μέρος τῶν χρημάτων τῷ πατρὶ, ἐπεί κ'| ἀπογένηται, ἐξεῖμεν ἀπολαχεῖν τὸν ἐπίϝοιϙον ἐν Ναύπακτον.

Θ. Ὅσστις κα τὰ ϝεϝαδηϙότα διαφθείρῃ τέχνᾳ καὶ μαχανᾷ κα|ὶ μιᾷ, ὅτι κα μὴ ἀνφοτάροις δοκέῃ, Ὀποντίων τε χιλίων πλήθ|ᾳ καὶ Ναϝπακτίων τῶν ἐπιϝοίϙων πλήθᾳ, ἄτιμον εἶμεν, καὶ χρή|ματα παματοφαγεῖσται. Τὠνκαλειμένῳ τὰν δίκαν δόμεν τὸν ἀρ|χὸν, ἐν τριάϙοντ' ἀμάραις δόμεν, αἴ κα τριάϙοντ' ἀμάραι λείπων|ται τᾶς ἀρχᾶς. Αἴ κα μὴ διδῷ τῷ ἐνκαλειμένῳ τὰν δίκαν, ἄτιμ|ον εἶμεν καὶ χρήματα παματοφαγεῖσται τὸ μέρος. Μετὰ Fο|ικιατᾶν διομόσαι ὅρϙον τὸν νόμιον ἐν ὑδρίαν τὰν ψάφιξ|ξιν εἶμεν. Καὶ τὸ θέθμιον τοῖς Ὑποκναμιδίοις Λοϙροῖς ταὐ|τᾶ τέλεον εἶμεν Χαλειέοις τοῖς σὺν Ἀντιφάτᾳ ϝοικηταῖς.

Dimensions, $13\frac{3}{4} \times 7\frac{1}{4}$ in. Found near Galaxidi. Formerly in Woodhouse Coll.; acquired 1896. Since the death of Mr. Woodhouse in 1866 this tablet has been in the possession of Mr. Taylor of Corfu and his heirs; see Newton, *Report on Woodhouse Coll.*, *passim*. Oikonomides, Ἐποίκια Λοκρῶν γράμματα, 1869; Curtius, *Studien*, ii. (1869), p. 441 ff.; Allen, *ibid.* 1870, p. 212 ff.; Bursian in *Litt. Centralblatt*, 1870, p. 154; Vischer in *Rhein. Mus.* xxvi. (1871), p. 39 ff. (=*Kleine Schriften*, ii. p. 172 ff.); Riedenauer in *Hermes*, vii. (1873), p. 111 ff.; *Revue Archéol.* xxxii. (1876), p. 115; Hicks, *Manual of Hist. Inscr.* p. 117, No. 63; Roehl, *I. G. A.* 321 (gives variant readings), and *Imagg.* p. 17; Collitz, *Dialektinschr.* ii. 1478; Cauer, *Delectus*, 1883, p. 161, No. 229; *C. I. Gr. Sept.* No. 333; *Recueil des Inscr. Jurid. Grecques*, p. 180; Roberts, *Gk. Epigraphy*, i. No. 231, pp. 234, 346 (with commentary).

263. **Tablet.** Oblong shape, with a ring at one end for suspension: inscribed on both sides with part of a treaty in regard to reprisals between the towns of Chaleion and Oeantheia, on the gulf of Corinth. The fines to be imposed and the form of court by which anyone who contravenes the treaty is to be tried are here specified. The alphabet and dialect are Locrian. The inscription runs as follows:

: TONFENONMEHAΓEN : ETAΣΨΑΛΕΙDOΣ : TONOIANΘEAM
EDETONΨΑΛΕΙΕΑ : ETAΣOIANΘIDOΣ : MEDEΨREMATAAITIΣV
ΛOI : TONDEΣVΛONTAANATOΣVΛENTAFENIKAEΘAΛAΣAΣHAΓEN
AΣVΛON : ΓΛANENIMENOΣ : TOKATAΠOΛIN : AIKADIKOΣVΛOI : TE
: TOREΣDRAΨMAI : AIDEΠΛEONDEKAMARANE+OITOΣVΛONHE
MIOΛIONOΦΛETOFOTIΣVΛAΣAI : AIMETAFOIKEOIΓΛEONMENOΣE
OΨANEIEVΣENOIANΘEAIEOIANΘEVΣENΨANEIOITAIEΓIDAMIAIDIKAIΨ
FEΣTO : TONΓRO+ENON : AI✳EVDEAΠRO+ENEOI : DIΓΛ
EIOIΘOIEΣTO

ΛIKANDIΨAΞONTITOI+ENODIKAI : ꟻΓOMOTAΣ : HEΛEΣ
TO : O+ENOΣ : OΠA<ϽN : TANDIKAN : ꟻΨΘOΣΓRO+ENO
KAIFIDIO+ENO : ARIΣTINDAN : EΓIMENTAIΣMNAIA
IAIΣ : KAIΓΛEON : ΓENTEKAIDEKANDRAϚ : EΓITAIΣ
MEIONOIΣ : ENNEANΠRAΣ : AIKOFAΣΣTOΣΓOITONF
AΣTONΔIKAΞETAIKATAΣΣVNBOΛAΣ : DAMIOR<OΣ
HEΛEΣTAI : TOΣHORKOMOTAΣARIΣTINDANTANΓE
NTORKIANOMOΣANTAΣ : TOΣHORKOMOTAΣTONAVTO
NHORKONOMNVEN : ΓΛEΘVNDENIKEN.

Τὸν ξένον μὴ ἄγειν ἐ τᾶς Χαλεΐδος τὸν Οἰανθέα, μηδὲ τὸν Χαλειέα ἐ τᾶς Οἰανθίδος, μηδὲ χρήματα αἴ τι(ς) συλῷ· τὸν δὲ συλῶντα ἀνάτω(ς) συλῆν· τὰ ξενικὰ ἐ θαλάσ(σ)ας ἄγειν ἄσυλον, πλὰν ἐ λιμένος τῶ κατὰ πόλιν· αἴ κ' ἀδίκως συλῷ, τέτορες δραχμαί· αἰ δὲ πλέον δεκ' ἀμαρᾶν ἔχοι τὸ σῦλον, ἡμιόλιον ὀφλέτω Fότι συλάσαι. Αἰ μεταFοικέοι πλέον μηνὸς ἢ ὁ Χαλειεὺς ἐν Οἰανθέᾳ ἢ Οἰανθεὺς ἐν Χαλείῳ τᾷ ἐπιδαμίᾳ δίκᾳ χρήστω. Τὸν πρόξενον, αἰ ψευδέα προξενέοι, διπλεῖ οἰ θῳῆστω.

Αἴ κ' ἀνδιχάζωντι τοὶ ξενοδίκαι, ἐπωμότας ἑλέστω ὁ ξένος ὠπάγων τὰν δίκαν ἐχθὸς προξένω καὶ Fιδιοξένω ἀριστίνδαν, ἐπὶ μὲν ταῖς μναιαίαις καὶ πλέον πεντεκαιδέκ' ἄνδρας, ἐπὶ ταῖς μειόνοις ἐννέ' ἄνδρας. Αἴ κ' ὁ Fασστὸς πὸ(τ) τὸν Fαστὸν δικάζηται κὰ(τ) τὰς συνβολὰς, δαμιοργοὺς ἑλέσται τοὺς ὁρκωμότας ἀριστίνδαν, τὰν πεντορκίαν ὀμόσαντας· τοὺς ὁρκωμότας τὸν αὐτὸν ὅρκον ὀμνύειν, πληθὺν δὲ νικῆν.

Dimensions, $11\frac{1}{4} \times 3\frac{1}{4}$ in. Found at Oeantheia (Galaxidi). Formerly in Woodhouse Collection; acquired 1896. Since the death of Mr. Woodhouse, this tablet has been in the

possession of Mr. Taylor, of Corfu, and his family. *Gr. Dial.-inschr.* ii. 1479; Roberts, *Gk. Epigraphy*, i. No. 232, pp. 238, 354; *Philologus*, 1858, p. 1; *Rev. des Études Grecques*, ii. (1889), p. 318 (with translation); Newton, *Essays on Art and Archaeology*, p. 107; Hicks, *Manual of Hist. Inscr.* p. 43, No. 31; Oikonomides, Λοκρικῆς ἀνεκδ. ἐπιγρ. διαφώτισις, 1850; Ross, *Alte locr. Inschr.* 1854; Rangabè, *Antiq. Hell.* ii. p. 2, 356 *b*; Roehl, *I. G. A.* 322, and *Imagg.* p. 18; Cauer, *Delectus*, 1883, p. 163, No. 230; *C. I. Gr. Sept.* No. 334; E. Meyer, *Forsch. z. alten Gesch.* 1892, p. 307; Michel, *Recueil*, No. 3. Facsimile given by Roberts, *loc. cit.*, with commentary.

264. **Tablet.** Oblong shape; at the top, two rings for suspension. The tablet is inscribed in archaic characters, and in the Aeolian dialect of Elis, with a treaty between the people of Elis and the Heraeans of Arcadia. The treaty is to be an alliance offensive and defensive for a hundred years, and in case of its non-fulfilment by either party, a fine of a talent of silver will be levied, to be offered to the Olympian Zeus. If anyone injures the inscription itself, he is to pay the same fine.

AFRATRATOIRFALEIOIS : KAITOISERH
FAOIOIS : SVNMAΨIAKEAEKATONFETEA :
AR ΨOIREKATOI : AIRETIREOI : AITEFERPOSAITEF
AR<ON : SVNEANKALAIOIS : TATALKAIPA
PPOLEMO : AIREMASVNEAN : TALANTONK
AR<VRO : APOTINOIAN · TOIRIOLVNPIOI : TOIKA
RALEMENOI : LATREIOMENON : AIRETIRTA<
RAΠEA : TAIKARALEOITO : AITEFETASAITET
ELESTA : AITERAMOS : ENTEPIAROIKENEΨ
OITOTOINTAVTE<RAMENOI.

Ἀ Fράτρα τοῖρ Fαλείοις καὶ τοῖς Ἁρ|Faϝοις · συνμαχία κ'ἔα ἐκατὸν Fέτεα · | ἄρχοι δέ κα τοί · αἰ δέ τι δέοι, αἴτε Fέπος αἴτε F|άργον, συνέαν κ'ἀλ(λ)άλοις τά τ'ἄλ(λα) καὶ πα|ρ πολέμω · αἰ δὲ μὰ συνέαν, τάλαντόν κ'|ἀργύρω ἀποτίνοιαν τῷ Δὶ Ὀλυνπίῳ τοὶ κα|(δ)δαλήμενοι λατρεϊώμενον · αἰ δέ τιρ τὰ γ|ράφεα ταὶ κα(δ)δαλέοιτο, αἴτε Fέτας αἴτε τ|ελεστὰ αἴτε δᾶμος, ἔν τηπιάροι κ'ἐνέχ|οιτο τοῖ⟨ν⟩ ταύτη (γε)γραμ(μ)ένοι (*or* τοὶν ταύτ' ἐγραμ(μ)ένοι).

$7\frac{3}{4}$ × 4 in. Brought from Olympia by Sir W. Gell in 1813. Payne Knight Coll. Rose, *Inscr. Gr. Vet.* pp. 29, 354; Franz, *Elem. Epigr. Gr.* pp. 63, 378; Ahrens, *de Dial. Aeol.* p. 225; Cauer, *Delectus*, 1877, p. 135, No. 115; Roberts, *Gk. Epigraphy*, i. p. 287; Roehl, *I. G. A.* 110, and *Imagg.* p. 29; *C. I. Gr.* 11; *Gr. Dial.-Inschr.* i. 1149; *Brit. Mus. Inscr.* 157; Hicks, *Manual of Historical Inscr.* p. 7, No. 8; Kirchhoff, *Studien*,[4] p. 162 (places date between 500-460 B.C.); Newton, *Essays on Art and Archaeology*, p. 104; *Olympia*, v. p. 22, No. 9 and facsimile on p. 795 (Dittenberger and Purgold); *Class. Journal*, xxxiv. p. 319; Michel, *Recueil*, No. 1; *Palaeographical Soc.* Ser. 1, pl. 78. For facsimile and explanation see Newton in *Brit. Mus. Inscr.* ii. pl. 1, fig. 3, and *Olympia*, *ll. cc.*

IV. GREEK BRONZES OF THE BEST PERIOD (460–300 B.C.) (265–336).

A. STATUETTES, etc. (265–284).

265. **Leg of Colossal Statue (of Ares ?).** The right leg of an armed figure: on it is a greave with the relief of a Gorgoneion on the knee, slightly archaic, with curls round the forehead and cheeks, tongue protruding, and beaded fillet; below are two volutes. The muscles are carefully marked, and in strict accordance with nature, even a vein being shown. With this leg were found three fragments of drapery having a broad maeander border, originally inlaid with silver, also ten fragments of armour. It has been suggested from the treatment of the muscles that the figure was that of a runner, or possibly a hero mounting his chariot; but it is more likely Ares, as represented in No. 1071. The date appears to be about the middle of the fifth century B.C., the style very grand.

Ht. 2 ft. 8 in. Acquired in 1886 from M. Piot, who had purchased it at Naples in 1859. Found in Magna Graecia, probably at Anzi or Potenza. *Journ. Hell. Stud.* vii. pl. 69, p. 189; *Gazette Archéol.* 1889, pl. 16, p. 91; Lenormant, *La Grande-Grèce*, i. p. 90; *Class. Review*, i. (1887), p. 117; Murray, *Handbook of Gk. Archaeology*, p. 278; *Builder*, 23 March, 1889, p. 226; Smith, *Dict. Antiqs.*[3] ii. p. 261. M. Piot has left notes to the effect that this leg was bought by Barone at an auction, and had been obtained for the auctioneer by a shoemaker at Anzi, another source of information giving Potenza as the provenance. The toes and the upper part of the foot are broken away; above, the leg is broken off just above the knee.

266. **Head from Colossal Statue,** perhaps Aphroditè. The hair is waved each side, with two curls falling on the forehead, and gathered under a thick fillet, in which ornaments have been inserted; a ringlet hangs in front of each ear, and another on each side of the neck. The mouth is slightly open; the eyes have been inlaid with precious stones or enamel.

With this head was found a left hand holding a fragment of drapery,* which, from the style and condition of the bronze, appears to have belonged to this statue. On these grounds it has been argued that the original was a copy of the Cnidian Aphroditè of Praxiteles, the left hand having held the drapery at her side, as in the statue in the Vatican. But it is by no means certain that the head represents Aphroditè.

Ht. 15 in. From Satala, now Sadagh (near Erzingân) in Armenia Minor. Castellani, 1873. Newton, *Castellani Coll.* pl. 1, and *Essays in Art and Archaeology*, p. 400; Engelmann in *Arch. Zeit.* 1878, pl. 20, p. 150 ff.; Murray, *Hist. of Gk. Sculpture*,[2] ii. pl. 24 (frontispiece) and p. 274; Rayet, *Monuments de l'art antique*, ii. pl. 44; Collignon, *Hist. de la Sculpture*

* Length 10½ in. Presented by Sig. Castellani, 1875.

Grecque, ii. p. 477 ; Mrs. Mitchell, *Hist. of Anct. Sculpture*, fig. 253, p. 620 ; Brunn-Bruckmann, *Denkmäler*, 55–56 ; *Encycl. Brit.*[9] ii. p. 362 ; T. Ely, *Manual of Archaeology*, p. 200 ; *Ann. dell' Inst.* 1880, p. 205 ; *Arch. Zeit.* 1874, p. 113 ; *Gazette Archéol.* 1879, p. 84 ; *Portfolio*, Sept. 1873, p. 130 ; *Geographical Journal*, viii. (1896), p. 461. The back of the head and neck has been torn away, and a blow has crushed the metal on one side of the head ; the bronze of the face shows signs of oxidisation. On the front of the neck two faults in casting have been repaired by the insertion of strips of bronze. The style of sculpture is characterised by largeness and simplicity, and may be referred to the middle of the fourth century B.C. A report was circulated some years ago that the rest of the statue to which this head belongs had been found at Satala ; but the site was thoroughly investigated by Biliotti and later on by Hogarth, without obtaining any justification for the rumour.

267. **Youthful Male Head,** from a statue of **Hypnos.** The hair is parted and waved on each side and gathered in a knot at the back, with two thick curls falling behind each ear over a fillet ; the lips are slightly parted, and the eyes are hollow. To each temple has been attached a wing, of which only that on the right side remains ; it has been recognised as that of a night-hawk (cf. the comparison of Sleep to a κύμινδις in *Il.* xiv. 290). The identification of this head as Hypnos was made by Brunn, from its resemblance to that of the statue at Madrid (*Arch. Zeit.* 1862, pl. 157) ; it may also be compared with the head of the Apollo Sauroctonos. Though found in Etruria, it may be regarded as an original Greek masterpiece, "which reveals the qualities of Praxiteles perhaps better than any other ancient work." In the treatment of the hair, the freedom and flow of the lines and the perfect mastery over the material are specially deserving of study. The head has belonged to a statue, and has been separately made and soldered on ; this has also been the case with the wings and the two side-tresses.

Ht. 8 in. From Civitella d'Arno, near Perugia. Castellani, 1868. *Mon. dell' Inst.* 1856, pl. 3, p. 25, and viii. pl. 59 ; *Ann. dell' Inst.* 1868, p. 351 ; Murray, *Hist. of Gk. Sculpture*, ii. pl. 21, p. 259 ; Collignon, *Hist. de la Sculpture Grecque*, ii. p. 358; Martha, *L'Art Étrusque*, p. 303 ; Roscher, *Lexicon*, i. p. 2850 ; Dennis, *Etruria*,[2] ii. p. 413 ; Winnefeld, *Hypnos*, p. 9 ; *Class. Review*, iv. (1890), pp. 94, 187 ; Brunn, *Götterideale*, pl. 3, p. 26 ; Furtwaengler, *Meisterwerke*, p. 648 ; *id.* English ed. ii. p. 395 ; Klein, *Praxiteles*, pp. 136, 144 ; *Builder*, 3 Mar. 1889, p. 226 ; Friederichs-Wolters, 1288. Pausanias (ii. 10, 2) saw a head of Hypnos at Sikyon, but does not give the name of the sculptor.

268. **Iconic Male Head.** The head is slightly bearded, the eyebrows and moustache marked by notched lines, the hair in close curls, finished with great care and refined yet broad treatment. The lips are formed of a separate piece of bronze, the junction of which may be traced along the edge of the lip ; they may have been coated with a thin plate of silver. The eyes have been formed by vitreous pastes inlaid, portions of which still remain in the sockets.

The personage whom it represents is unknown ; the type of the features seems to be Lybian. Throughout there is a scrupulous rendering of nature, and this bronze seems to be an example of that realistic school of portraiture which

Lysippos and his followers introduced. We know that Lysistratos, the brother of Lysippos, was one of the chief representatives of this school, and this bronze might well be attributed to him (cf. Pliny, *Hist. Nat.* xxxv. 153, and Fortnum, *Bronzes in S. Kensington Mus.* Introd. p. lxv.). It probably formed part of a statue ; Newton (*Guide to Bronze Room*, p. 49) has suggested a King of Numidia or Mauretania.

Ht. 12 in. Found in 1861 in the Temple of Apollo at Cyrene by Messrs. Smith and Porcher, at a depth of eleven feet, under a mosaic pavement in the *cella*, together with some fragments of bronze horses and other objects. Smith and Porcher, *Discoveries at Cyrene*, pl. 66, p. 94 ; *Gazette Archéol.* 1878, pl. 8, p. 60 ; Rayet, *Monuments de l'art antique*, ii. pl. 57 ; Brunn and Brückmann, *Gr. u. Röm. Porträts*, pls. 41, 42 ; Collignon, *Hist de la Sculpture Grecque*, ii. p. 567 ; Murray, *Handbook of Gk. Archaeology*, p. 292 ; Mrs. Mitchell, *Hist. of Anct. Sculpt.* p. 629 ; Mansell, *Brit. Mus. Photographs*, No. 883.

269. **Marsyas,** probably at the moment before picking up the flutes thrown down by Athenè. He starts back in surprise, standing on tip-toe, with l. leg drawn back, r. hand raised to head and l. arm extended ; he looks down at the flutes which have (not been preserved). He has shaggy curly hair and a long beard ; the eyes have been inlaid.

Ht. 2 ft. 6 in. Patras, 1876. *Gazette Archéol.* 1879, pls. 34, 35, p. 241 ff. (Murray) ; *Arch. Zeit.* 1879, pl. 8, p. 91 ; Murray, *Hist. of Gk. Sculpture*[2], i. p. 260 ; Collignon, *Hist. de la Sculpture Grecque*, i. p. 472 ; Rayet, *Monum. de l'art antique*, i. pl. 34 ; Overbeck, *Gesch. d. Gr. Plastik*,[4] i. p. 269, fig. 73 *b*, p. 299, note 212 ; Mrs. Mitchell, *Hist. of Anct. Sculpt.* p. 291 ; Frazer, *Pausanias*, ii. p. 292 ; Von Sybel, *Athene u. Marsyas*, p. 15. Tail, part of left forefinger, and great toe of left foot broken off. This work appears to date from the fourth century B.C., but the motive is no doubt derived from the statue attributed by Pliny (*H. N.* xxxiv. 57) to Myron ; cf. Paus. i. 24, 1. For other representations, see G. Hirschfeld, *Athena u. Marsyas* (30[tes] *Winckelmannsfestprogr.*, 1872), and Overbeck, *loc. cit.* For the motive compare No. 1388, and a Satyr on the vase E 102 in Brit. Mus.

270. **Apollo.** He is nude and beardless, and his hair is parted in front and twisted round a fillet, the ends being gathered up in a knot at the back ; he stands on r. leg, with l. leg drawn back ; the r. arm has been extended, and the l. has held a bow or other object. The eyes have been inlaid with silver or some other material. **PLATE II.**

Ht. 5¾ in. From Armento. Bequeathed by Sir W. Temple, 1856. Right hand lost. Good work, rather archaic, especially in the treatment of the hair ; may be assigned to about 460 B.C.

271. **Apollo.** He stands with l. leg crossed over r., looking to his l. ; his hair is waved and rolled up each side, falling in ringlets over each shoulder and in a mass down the back, tied at the neck ; he wears sandals. **PLATE V.**

Ht. 8¾ in. Thessaly, 1879. Klein, *Praxiteles*, p. 164. A similar figure in Dresden (*Jahrbuch*, 1889, *Anzeiger*, p. 105), which according to Klein (*op. cit.* p. 127) was also found in Thessaly. Both arms lost ; fine patina.

272–281. The Paramythia Bronzes.

[On the bronzes from Paramythia (272–281, 287, and 1446) see *Spec. Ant. Sculpt.* ii. p. lxv.; Köhler, *Gesammelte Schriften*, vi. p. 33 ff.; Edwards, *Lives of the Founders of the Brit. Mus.* i. p. 407; and Michaelis, *Ancient Marbles in Gt. Britain*, p. 118.]

272. **Apollo.** He bends slightly forward to l., with l. foot drawn back, and hands extended downwards, as if stringing his bow. He is nude and beardless, and his hair is tied in a bow in front, waved round the head, and gathered in a knot at the back; the front hair is plaited along the top of the head, and tied at the end in a club. **Plate V.**

Ht. $9\frac{7}{8}$ in. Found in 1792 at Paramythia in Epirus. Payne Knight Coll. (v. 2). *Spec. Ant. Sculpt.* i. pls. 43, 44; Clarac, *Musée de Sculpt.* iii. pl. 485, fig. 936; Braun, *Kunstmythologie*, pl. 39, p. 24; Overbeck, *Kunstmythol.* (*Apollo*), p. 223; Mansell, *Brit. Mus. Photographs*, No. 739. Left hand broken. Fine patina.

273. **Mask of Apollo,** full face. The hair spreads round the face in thickly-clustered waving curls; the pupils of the eyes are incised; over the forehead is a fillet. Round the edge of the disc are incised rings.

Diam. $3\frac{1}{4}$ in. From Paramythia. Payne Knight Coll. (v. 3). An inaccurate reproduction given in *Antiquities of Ionia*, pt. 2, p. xiv., vignette. The surface has suffered from over-cleaning and tooling.

274. **Poseidon** (?). He stands with r. leg slightly drawn back, r. arm raised, and l. hand extended with open palm; he has richly-curled hair, beard, and moustache. The r. hand may have held a trident, the l. a *phialè* or a dolphin. **Plate VI.**

Ht. $8\frac{5}{8}$ in., with base $10\frac{3}{4}$ in. From Paramythia, Epirus. Towneley Coll. *Spec. Ant. Sculpt.* i. pl. 32; Clarac, *Musée de Sculpt.* iii. pl. 402, 684; Braun, *Kunstmythologie*, pl. 13, p. 9; Murray, *Hist. of Gk. Sculpt.* ii. pl. 10, p. 342; *id. Handbook of Gk. Archaeology*, pl. 20, p. 290; Köhler, *Ges. Schriften*, vi. p. 37; Overbeck, *Kunstmythol.* (*Zeus*), p. 153; *Journ. Hell. Stud.* iii. (1882), p. 242. Ancient high moulded base. Right fore-arm, thumb of left hand, and toes of right foot lost. Fine dark-green patina. This figure has also been identified as Zeus; it probably belongs to the school of Lysippos. A similar statue from Paramythia, now at Constantinople, has been published by Collignon in *Bull. de Corr. Hell.* ix. (1885), pl. 14, p. 42, and identified by him as Zeus.

275. **Zeus.** Somewhat similar to Poseidon; l. foot drawn back, but r. hand extended and l. hand raised. Over his r. arm is a small chlamys; the eyes have been inlaid with silver. The r. hand may have held a thunderbolt. **Plate VII.**

Ht. $7\frac{5}{8}$ in. From Paramythia. Payne Knight Coll. (liii. 5). *Spec. Ant. Sculpt.* i. pls. 52, 53; Clarac, *Musée de Sculpt.* iii. pl. 403, 687. Light green patina. Both hands and feet much injured.

276. **Zeus Serapis.** He is seated with l. arm (now lost) extended, and has rich curly hair and beard, high *polos*, long chiton, himation over lower limbs, chlamys over l. shoulder, and sandals.

Ht. 6¼ in. From Paramythia. Payne Knight Coll. (lxxviii. 1). *Spec. Ant. Sculpt.* i. pl. 63; Clarac, *Musée de Sculpt.* iii. pl. 398, 670; Overbeck, *Kunstmythol.* (*Zeus*), p. 314, No. 11; Lafaye, *Culte des Divinités d'Alexandrie*, p. 274, No. 33; *Journ. Hell. Stud.* vi. p. 295. Left foot and both arms lost; also the seat. The head resembles that of the Otricoli Zeus.

277. **One of the Dioscuri,** probably Castor. He stands with l. leg drawn back, and face slightly upturned to his right; he is beardless, with rich curly hair, conical cap, and chlamys doubled on l. shoulder, passing over l. fore-arm. His r. hand is slightly advanced; both hands appear to have held something, and from the action of the l. hand, he may have been leading a horse. In the cap, over the centre of the forehead, is a hole in which has probably been fixed a star. The eyes have been inlaid with silver. The figure is dignified, the style and execution good. PLATE VI.

Ht. 13 in. From Paramythia. Payne Knight Coll. (xxix. 1). *Spec. Ant. Sculpt.* ii. pl. 22; Clarac, *Musée de Sculpt.* v. pl. 834 B, 2041 A; Roscher, *Lexicon*, i. p. 1175 (*s.v.* Dioskuren); Mansell, *Brit. Mus. Photographs*, No. 737. The second finger of right hand lost; dark green patina.

278. **Ganymedes** (?). He stands on l. foot, with r. leg drawn back and r. hand raised; he is beardless, with thick curls tied in a bow over the forehead, sandals, and upper and under chiton reaching to the knees, with broad girdle and looped-up sleeves with silver studs. PLATE VII.

Ht. 9 in. Found in 1792 at Paramythia with No. 272. Payne Knight Coll. (xxxvii. 1). *Spec. Ant. Sculpt.* ii. pl. 24. Left fore-arm lost. Compare the types of Lares (Nos. 1562–1580).

279. **Dionè or Aphroditè.** She stands with l. leg advanced and l. hand extended palm downwards, wearing a fillet, sandals, and long sleeved chiton with studs on the sleeves, which has slipped off her l. shoulder; her hair is parted and waved, and gathered in a knot at the neck, falling in two ringlets on each shoulder; over her l. arm and lower limbs is a himation, and on her head rests a dove with outspread wings as if brooding. The eyes are inlaid with silver; the r. hand probably held a spear, the l. resting on a shield (?). PLATE VI.

Ht. 12 in. From Paramythia. Payne Knight Coll. (xxviii. 3). *Spec. Ant. Sculpt.* ii. pl. 23; Clarac, *Musée de Sculpt.* iv. pl. 593, 1290 A; Köhler, *Ges. Schriften*, vi. p. 35; Bernoulli, *Aphrodite*, p. 110; Mansell, *Brit. Mus. Photographs*, No. 738. Right arm lost and left hand injured. The twisted folds of the himation below the waist in front were modern, but this restoration has been removed (cf. the illustration in the *Spec. Ant. Sculpt.*).

280. **Aphroditè.** She stoops forward, as if to adjust her left sandal, with l. leg raised and bent, and l. hand raised, the fingers bent as if having held some PLATE VII.

object for support; her hair is parted and rolled up on either side, and she wears a *sphendonè*.

Ht. 6⅞ in. From Paramythia. Payne Knight Coll. (xc. 4). Clarac, *Musée de Sculpt.* iv. pl. 628, 1354 A; Vaux, *Handbook to Brit. Mus.* p. 428; Bernoulli, *Aphrodite*, p. 332, No. 17; Pottier and Reinach, *Nécropole de Myrina*, i. p. 286, No. 14. Right arm, two fingers of left hand, and both legs from the knees lost; good patina.

281₁. RIGHT ARM OF STATUETTE. Length 7¾ in. From Paramythia. Payne Knight Coll. See *Spec. Ant. Sculpt.* ii. p. lxvi. The third finger lost. Found with the Dionè, No. 279.

281₂. FOOT OF ANIMAL, perhaps a bull. Length 2⅝ in. From Paramythia. Payne Knight Coll. See *Spec. Ant. Sculpt.* ii. p. lxvi.

282. **Aphroditè,** of the type known as Euploia. She stands on r. foot, lifting her l. foot and bending the body forward, as if to fasten or unfasten her sandal, which, however, is not represented; she is nude, and her hair is gathered under a fillet and rolled up at the back.

The original motive of this figure is known by a comparison of a number of extant repetitions of the same composition; the left arm rests on a column or rudder. This bronze is distinguished from the other examples by its greater beauty, more especially in the countenance.

Ht. 21½ in. Said to have been found near Patras, and obtained from Athens, 1865; perhaps found at Olympia. *Gazette Archéol.* 1875, pl. 13, p. 61; Collignon, *Hist. de la Sculpture Grecque*, ii. p. 585; Klein, *Praxiteles*, p. 298; Mansell, *Brit. Mus. Photographs*, No. 736; Bernoulli, *Aphrodite*, p. 332, No. 16; *Arch. Zeit.* 1867, *Anzeiger*, p. 134; Pottier and Reinach, *La Nécropole de Myrina*, i. p. 286, No. 13; cf. Friederichs, *Kleinere Kunst u. Industrie*, No. 1841. Marble statuettes of this type have been found in Cyrene (Smith and Porcher, *Discoveries*, p. 96), Crete (Spratt, *Crete*, i. p. 72), Rhodes, Cos, and Calymnos; the type also occurs on the copper coins of Aphrodisias in Caria (*Brit. Mus. Cat. of Coins* (*Caria*), pl. 5, 14), and on a marble vase in Visconti, *Opere Varie*, i. pl. 8. Bernoulli, *loc. cit.*, collects all the known examples; see also Pottier and Reinach, *loc. cit.* Both arms are lost, and a large piece is broken out of the back; the surface is in poor condition.

283. **Head of Hermes.** Apparently from a fourth-century statue; hair in short crisp curls, of Lysippian type; nose and mouth very delicately executed; the eyes have been inlaid. The simplicity and beauty of the treatment in this bronze make it probable that it is a fragment from a statue of the best period of Greek art.

Ht. 6⅛ in. Payne Knight Coll. (lx. 21); formerly in the Cabinet of the Duc de Chaulnes. *Spec. Ant. Sculpt.* i. pls. 18, 19; Mansell, *Brit. Mus. Photographs*, No. 878. The back of the head, as far as the ears, is broken away; good patina.

284. **Silenos Kistophoros.** The figure stands on a triangular base like the Nikè at Olympia, and forms the lower part of a *candelabrum*, of which only a calyx of leaves forming a base now exists. He wears an ivy-wreath, drapery twisted round his loins, and sandals; his r. hand is held downwards, and with l. he supports the *cista*, which is of wicker-work (represented by incised patterns),

and rests on a pad on his head. The base stands on three lion's claws, and is ornamented with palmettes and volutes in relief and branches incised.

Ht. 2ft. 7 in. From Aegion, 1869. Michaelis, *Ancient Marbles in Gt. Britain*, p. 614. Much corroded. The type closely resembles that of a marble statue at Petworth (*Spec. Ant. Sculpt.* i. pl. 69) ; cf. also a Pompeian wall-painting in *Mus. Borb.* xii. pl. 8. The bronze may have been part of a choragic monument dedicated on the occasion of a dramatic victory ; the cista resembles that used in the Dionysiac mysteries.

B. RELIEFS (285–311).

THE SIRIS BRONZES.

285. These famous works of art form two groups embossed in very high relief, and were anciently attached to a cuirass, as ornaments to cover the clasps by which the breast-plate and back-piece were united on the shoulders. In each group is represented a **combat between a Greek warrior and an Amazon.** In that belonging to the r. shoulder, a bearded Greek warrior to r., with helmet, shield on l. arm, and chlamys over l. arm floating behind, presses l. knee into the r. side of an Amazon, while his l. hand grasps her by the head. She kneels to the front, inclining to r., with head twisted round to l., and wears a short girt chiton and *endromides* ; her shield lies on the ground beneath her. The right half of the face of the Greek has been broken away, owing to the extreme delicacy and thinness of the bronze surface. The scene probably represents Achilles slaying Penthesileia ; the rarer subject of Ajax Oïleus slaying Derinoè has also been suggested (after Quint. Smyrn. i. 258). **PLATE VIII.**

The other group is similar, except that the Greek stands to l., and is bearded ; the Amazon falls to l., holding up a shield on l. arm as a defence. At their feet is another shield with incised patterns, and below is a lion's mask in relief. The name of Ajax, son of Telamon, has been suggested for the figure of the Greek.

Ht. of the first group, 6½ in. ; of the other, 7 in. Found near the river Siris (?) in 1820 ; purchased by public subscription and presented to the Brit. Mus., 1833. Bröndsted, *The Bronzes of Siris* (Dilettanti Soc., 1836 ; also a German edn.), with plates ; the second group in Mrs. Mitchell, *Hist. of Anct. Sculpt.* p. 528, *Selections*, pl. 12, fig. 3 ; *American Journal of Archaeology*, i. pl. 6, p. 162 ; and Murray, *Handbook of Gk. Archaeology*, p. 233 ; Baumeister, *Denkmäler*, iii. p. 2032, figs. 2204, 2205 ; Smith, *Dict. Antiqs.* ii. p. 79 ; Vaux, *Handbook to Brit. Mus.* p. 432–3 ; Murray, *Hist. of Gk. Sculpt.* ii. p. 334 ; Lenormant, *La Grande Grèce*,[2] i. p. 447 ; Michaelis, *Ancient Marbles in Gt. Britain*, p. 152 (discusses provenance) ; Waagen, *Treasures of Art in England*, i. p. 93 ; Müller, *Ancient Art*, p. 271 ; *Builder*, 16 March, 1889, p. 204. The inner edge of each group is much injured. Traces of gilding may be observed. The parts where the relief is highest, such as the faces, appear to have been made separately and attached.

These two groups have been long celebrated as the finest extant examples of toreutic work. In them, as has been observed by Bröndsted, "although the relief is extremely prominent, so that some of the most salient parts, as the hands, the thighs, the knees of the figures, their shields, and some portions of their draperies, appear almost to be detached from

the ground ; nevertheless all is gained upon the plate itself, which proves that the ancients had an extraordinary skill in this kind of workmanship. The parts less convex are generally more massive, and more furnished with metal, than those which have a greater projection. Where the relief is very strong, as for instance in the heads, the plate is reduced to the thickness of a sheet of thin writing paper, and on the reverse we observe cavities nearly an inch deep."

Nothing can be more masterly than the composition of these reliefs ; the action of the two groups corresponds without monotonous repetition ; the figures, where the surface has been preserved, are modelled with consummate knowledge and refinement of execution carried out into the smallest details, recalling Pliny's remarks on Lysippos, *argutiae operis in minimis quoque rebus custoditae* (*Hist. Nat.* xxxiv. 65), while the effect of either composition justifies the criticism of Thorwaldsen, who said that "in his judgment these bronzes afforded the strongest possible proof of this truth, that the *grandiose* does not consist in mere mass, since these diminutive works are truly great, while many of the modern colossal figures are, notwithstanding their dimensions, petty and mean."

Michaelis in Lutzow's *Zeitschrift für bildende Kunst*, xiv. (1879), p. 141, throws considerable doubt on the generally-received statement that the bronzes were found near the river Siris ; but no doubt they came from a tomb somewhere in the Basilicata. Bröndsted acquired them from a dealer in Naples. They were probably executed by some artist of the school of Scopas, about the latter half of the fourth century B.C. ; the style much resembles that of the Mausoleum frieze.

286. **Heroic Figure.** A figure of a hero in a semi-reclining attitude, modelled almost in the round ; he is beardless and wears a himation over the lower limbs ; the feet rest on a rock, the l. being slightly raised. Two holes are bored in the drapery for attachment to some object, probably a vase ; the eyes are inlaid with silver. The treatment of the folds of drapery and of the short curls of hair is very fine ; the length of the body and modelling of the head and hair justify the attribution of this figure to the time of Lysippos. **Plate VIII.**

Ht. $6\frac{3}{4}$ in. Found in the Lago di Bracciano. Castellani, 1873. Murray, *History of Gk. Sculpture*, ii. pl. 33, p. 345 ; *Arch. Zeit.* 1884, pl. 2, fig. 1, p. 21 ; Mrs. Mitchell, *Hist. of Anct. Sculpture*, p. 529, and *Selections*, pl. 12 ; *Encycl. Brit.*[9] ii. p. 361 ; *Mon. dell' Inst. Suppl.* pl. 26, fig. 3 ; *Arch. Zeit.* 1874, p. 113 ; *Revue Archéol.* xxviii. (1896), p. 295. Right hand and left arm lost ; very fine light green patina.

287–303. Greek Mirror-Cases.

287. **Cast of Bronze Relief,** probably from a mirror-case. **Aphroditè and Anchises : Aphroditè** is seated to l., turning round and drawing her veil back with r. hand ; her hair is tied back, and she wears earrings, necklace, bracelets, and himation over lower limbs, wrapped round l. arm. Behind her is an **Eros** with wings spread ; on the l. is another **Eros** seated to l., looking to r., with wreath over forehead, and anklets, clasping r. knee with r. hand. On the r. is **Anchises** seated to l., with r. hand thrown back behind his head, in a Phrygian costume consisting of cap, short girt loose chiton with empty hanging sleeves, jerkin and *anaxyrides* in one piece, with long sleeves and patterns of rings, and shoes ; his hair is arranged in long formal curls, like the κέρας of Paris (*Il.* xi. 385). Beneath him is a dog curled up to l.

Presented by F. T. Palgrave, Esq., 1891. The original was found at Paramythia in Epirus in 1798, and is engraved in *Spec. Ant. Sculpt.* ii. pl. 20, and Müller-Wieseler, *Denkm. d. a. Kunst*, ii. pl. 27, 293 (reversed) ; it is now at Bignor Park, Sussex (see Michaelis, *Ancient Marbles in Gt. Britain*, p. 212).

288. **Mirror-Case and Cover.** On the cover is a relief of a youth seated on a rock to r., with r. leg crossed over the l., long hair, and drapery under him and over l. arm ; he holds out a cock in both hands to a girl seated before him. She holds a bird in l. hand, and her r. is placed on her knee ; her hair is gathered up at the back, and she wears long chiton, himation over l. arm and lower limbs, and sandals. At her further side is **Eros** to the front, looking at the youth, with hair gathered in a knot. PLATE IX.

Inside the mirror-case is an incised design : A youth with long hair, seated to l. on a rock covered with drapery, endeavours to remove the drapery of a **Nymph** seated facing him. She has long curls, anklets, and drapery over her knees, which she holds in its place with r. hand, while her l. is extended to the youth. The scene takes place in a cave. The composition is very beautiful, and great skill is exhibited in the drawing.

Diam. 7 in. From Greece, 1891. The head of the girl on the cover is much broken, and the whole design much corroded. Both conceptions are very fine, and belong to the early part of the fourth century ; the scene on the cover seems to be an idealisation from ordinary life. The reliefs are very high, and the bronze in some places has been beaten out to such a fineness that it is broken, like one of the heads on the Siris bronzes. At the top of the cover is a hook for suspension. For the design on the cover, cf. *Bull. de Corr. Hell.* ix. (1885), pl. 8, p. 249.

289. **Mirror-Case with Cover.** Outside the cover was a relief, now separately shewn, representing **Phaedra declaring her love for Hippolytos** (cf. Eur. *Hipp.* 198 ff. and *Brit. Mus. Cat. of Vases*, iv. F 272) : **Phaedra** is seated to r. on a four-legged stool with cushion ; she has long curls, long chiton, himation, silver necklace, bracelet on r. arm, and sandals ornamented with silver ; her chiton has slipped down her l. arm, leaving l. shoulder and breast bare, and she holds out the edge of her himation in both hands ; her l. leg is drawn back. At her further side is an **attendant** (or perhaps a woman of Troezen) moving away to r., looking back, with hands raised as if in surprise or horror ; her hair is waved in front, and she wears earrings, necklace, and bracelets, all of silver, long chiton and himation, and sandals as Phaedra. Behind Phaedra is **Eros** hovering to r., with hair waved and wings addorsed, r. hand extended to her head ; with l. he appears to be assisting her to unveil herself, to the horror of her attendant.

On the lower side of the cover is an incised design, representing **Aphroditè and Aegipan** playing at the game of πέντε λίθοι : **Aphroditè** is seated to l. on a bench, turning round to r., with l. hand placed on the bench and r. hand extended with first finger pointing to the five stones ; she wears a close cap, earrings, bracelets, himation over lower limbs, and shoes. At her r. side is a small androgynous figure of **Eros** holding out r. hand to her. Before her on

the bench squats **Aegipan**, holding up r. forefinger and extending l. hand ; he has large goat's horns, and long hair and beard. Below the table is a swan to r.

Diam. 7¼ in. Corinth, 1888. Murray, *Handbook of Gk. Archaeology*, pp. 124, 228 ; *Builder*, 23 Feb. 1889, p. 145, and 16 Mar. p. 204 ; Dumont-Pottier, *Les Céramiques de la Grèce propre*, ii. p. 246, No. 19–20. The hinge of the cover has an incised palmette and volutes on the flap and engrailed edge. Both conceptions are very fine, and the drawing of the incised design is excellent.

290. **Mirror-Case.** On the top is a relief of **Nikè sacrificing a bull**: **Nikè** kneels to r., pressing l. knee into the r. shoulder of the bull, which lies on the ground to r. ; with l. hand she seizes the muzzle of the bull, forcing its head back, while her r. hand has held the sacrificial knife, which she is about to plunge into its throat. She has curly hair tied in a knot with floating ends, long girt chiton fastened on the shoulders with *apoptygma* reaching to the knees, and sandals ; her wings are outspread behind.

Diam. of mirror-case, 5⅝ in. ; height of relief, 4¾ in. Megara, 1885. *Journ. Hell. Stud.* vii. pl. D, p. 275 ff. ; Murray, *Handbook of Gk. Archaeology*, p. 227 ; Dumont-Pottier, *Les Céramiques de la Grèce propre*, ii. p. 246, No. 21. The case is very highly polished underneath. Cf. other examples in *Journ. Hell. Stud. l. c.* pl. E ; the type seems to be derived from the Victories on the balustrade of the temple of Athena Nikè.

291. **Mirror,** with case and cover. On the cover is an *emblema* with relief of **Artemis striking down a young giant**: **Artemis** is to the front, turning to r., holding a burning torch downwards in r. hand, with which she attacks the **giant,** grasping his hair with her l. hand ; she wears a long girt chiton with *apoptygma*, chlamys floating behind her, and sandals. The giant kneels on l. knee to r. and turns to look up at her, holding up l. hand in supplication ; he wears a skin over l. shoulder, and in r. hand is a short staff (?). PLATE XI.

Diam. 6¼ in. Malessina or Eretria, 1894. For the type, compare the figures of Phoibè and Hecatè in the Pergamene frieze (*Beschreibung der Skulpturen*, Berlin, 1895, pp. 21, 22). The case has a hinge attached, and two handles, large and small.

292. **Mirror-Case,** with *emblema* on the cover. On the inner side of the cover is an incised design within a band of scale-pattern : **Eros** moving to l., with wavy curls, chain of beads over r. shoulder, bracelets, and wings spread, in r. hand a *situla*, in l. an *amphora* of elongated shape ; rocky ground.

The *emblema* represents **Aphroditè** seated to l. on a rock, with hair gathered up at the back, necklace, long girt chiton, himation over lower limbs, and sandals ; her l. hand rests on the rock and holds up her himation. Before her stands **Eros** to the front, looking at her ; his hair is tied in a knot behind, the ends hanging down, and his l. leg is crossed over the r.

Diam. 5 in. Crete, 1875. *Gazette Archéol.* 1876, pl. 27, p. 107 ; Woltmann and Woermann, *History of Painting*, p. 88 ; Dumont-Pottier, *Les Céramiques de la Grèce propre*, ii. p. 197. The cover is much broken round the edge.

293. **Mirror-Case** with relief representing **Heracles and the Nymph Nemea**: **Heracles** stands to l., with head bent forward; he is beardless, with myrtle-wreath, club in l. hand, lion's skin over l. arm, and quiver at back; his r. arm is grasped by **Nemea,** whose r. arm he supports in his r. hand. She has long flowing curls, part of which are tied at the back, and himation hanging from the shoulders in graceful curves; she is seated to r., with r. leg extended and l. leg drawn up, and raises her l. hand over her head.

Diam. 7⅛ in. Corinth, 1892. Execution rather careless, and inferior to the design. The handle and hinge by which it was attached are still existing.

294. **Mirror-Case.** On the cover is an *emblema* with relief of **Hermes seizing a Nymph**: **Hermes** to l. seizes with l. hand the outstretched l. arm of the **Nymph,** placing his r. behind her back; he wears a *petasos* and chlamys floating behind. The Nymph struggles to free herself, and with r. hand holds up her himation as a veil over her head; it hangs down to her feet behind her; she has thick wavy hair. PLATE X.

Diam. 6¼ in. Corinth, 1895. Round the cover, guilloche pattern. Large handle remaining.

295. **Mirror-Case.** Inside is an incised design representing a **Maenad** moving to r., with face to front and head thrown back; she wears an ivy-wreath and flowing drapery over l. shoulder and r. arm, leaving the front of the body bare, and falling to the feet, and shoes; in r. hand she holds out a *thyrsos* round which is tied a sash, and in l. she holds a tambourine.

On the cover is a relief of a female figure holding up a Satyric mask to frighten a boy. This relief has been so much restored that very little of the ancient part now remains.

Diam. 6¾ in. Corinth, 1873. *Monuments Grecs*, 1873, p. 29, note 1; *Bull. de Corr. Hell.* i. 1887, p. 109. The interior design is plated with silver. The handle of the cover remains (dimensions 2½ × 2 in.).

296. **Cover of Mirror-Case.** On the cover is a relief of a **Greek and Amazon in combat**: The Greek is to the front, moving away to l., with sword held point upwards in r. hand and shield on l. arm with which he defends himself against the Amazon; she wears a Phrygian cap, short girt chiton, and sleeved under-garment, and brandishes a club in both hands behind her head, to strike the Greek.

Diam. 8⅞ in. Castellani, 1873. Much injured and corroded.

297. **Cover of Mirror-Case.** Relief of **Nikè** seated on a rock to l., head turned to r., with himation over lower limbs, and shoes, wings spread, l. arm resting on rock and holding up her drapery, and r. hand raised to her head as if to fasten up her hair.

Diam. 5⅝ in. From Athens or Corinth. Castellani, 1873. Much broken and corroded. Hinge of case still remaining.

298. **Mirror-Case.** On the cover is an embossed relief representing a woman seated to l. before a tomb in the form of a high *stelè*, on which at the top is a relief of two draped figures conversing in a shrine. Her hair is tied in a knot at the back, the ends hanging down, and she wears a long chiton, himation over lower limbs, and sandals. In front of her is an incense-burner, of which only the upper part is now visible, but the spreading base remains; her r. hand, now lost, was extended, pouring incense on the incense-burner, and in l. hand she holds a thurible or incense-box. A Gorgoneion is attached to the front of the square block on which she sits; and a small handle for the case is below her feet. **Plate X.**

Inside the cover is incised a star of sixteen points, the spaces between the rays being covered with a thin plating of silver.

Diam. $6\frac{1}{8}$ in. Corinth, 1873. *Monuments Grecs*, 1873, p. 29, note 1; *Bull. de Corr. Hell.* i. (1877), p. 109.

299. **Mirror**, with cover attached by hinge. On the cover is a female head in relief, to the front, looking slightly to her l., with hair gathered in a top-knot on the forehead and extending all round the head in snake-like curls; the eyes are inlaid with silver, the pupils filled with some substance now wanting, and round the neck is a silver necklace; the chiton reaches to the base of the throat.

Diam. $6\frac{3}{4}$ in. Corinth, 1868. Dumont-Pottier, *Les Céramiques de la Grèce propre*, ii. p. 246, No. 17. Corroded.

300. **Cover of Mirror-Case.** Head of a **Maenad** turned slightly to l.; she wears a fillet and luxuriant wreath of vine and ivy leaves with clusters of berries, and a silver necklace. Attached to her l. ear is a silver earring formed of a bunch of grapes and vine-leaves; the eyes are inlaid with silver, the pupils hollow.

Diam. $5\frac{3}{8}$ in. From Corinth. Castellani, 1873. Corroded and slightly injured.

301. **Mirror-Case.** Female head to l., probably of a goddess, looking upwards, with hair gathered into a single plait hanging down the back, and head-band ornamented with wave-pattern engraved.

Diam. $5\frac{1}{4}$ in. Corinth, 1867. Dumont-Pottier, *Les Céramiques de la Grèce propre*, ii. p. 246, No. 18. Rather corroded.

302. **Mirror-Case** with cover. On the cover a female head to l., slightly upturned, with hair waved and tied in a knot behind, the ends hanging down; on the neck is a necklace, and the top of the dress, to which is attached a square rosette, probably part of the hinge, is visible.

Inside the case is a rosette of sixteen points, surrounded by an olive-wreath; the design is covered with a thin plating of silver.

Diam. $6\frac{7}{8}$ in. Corinth, 1873. *Bull. de Corr. Hell.* i. (1877), p. 108; *Monuments Grecs*, 1873, p. 29, note 1.

303. **Mirror** with stand. Round the mirror is a border of Lesbian *cymation* inlaid with silver, and on the top an open-work relief of four-petalled flowers and foliage, in the middle of which are **two Erotes**, holding between them a *crater* with ribbed body ; the Eros on the right is seated, the other leans forward. The back of the mirror is in the form of a four-spoke wheel, or rosette ; and in the middle of the curved top of the stand supporting the mirror is a palmette.

The stand forms an open-work rectangular frame for a relief, representing **Aphroditè and Adonis** (?) ; on either side are tendrils, and above, two clusters of grapes and small birds. **Adonis** kneels on r. knee to the front, grasping with r. hand a rock, and raising his bent l. arm under his chlamys as a shield (a well-known Gigantomachia motive) ; he wears a chlamys fastened in front, and *endromides*. He looks up to r. beyond **Aphroditè** ; she looks down upon him, supporting him under the r. shoulder with her r. arm. Her hair is waved and rolled each side under a fillet, and her drapery, which she holds over herself with her l. hand, appears to be blown out behind by the wind. Below the framework is an acanthus plant.

Ht. 19 in. From Locri in Southern Italy. Castellani, 1865. *Arch. Zeit.* 1870, pl. 32, p. 45 ; Bernoulli, *Aphrodite*, p. 399. Fine light-green patina on back of mirror. On mirror-stands of this type, see Stark in *Ber. d. k. sächs. Gesellsch.* 1860, p. 11.

304. **Girl feeding Bird** ; repoussé relief. She stands to l., holding out a fruit in r. hand to a peacock (?) before her, which looks up expectantly ; on the extreme l. is an olive-tree, from which she may have just gathered the fruit. She wears a long chiton, himation over r. shoulder, and sandals ; her hair is arranged in parallel waves and tied at the back ; her l. elbow rests on a square pillar, the hand holding a wreath.

Ht. $5\frac{3}{8}$ in. From Zaverda (Crocilea), Acarnania. Woodhouse Coll., 1868. The lower part of the bird and part of the girl's drapery are lost. At the bottom are two holes for attachment of the relief ; in one is an ancient ring. Style of fourth cent. B.C. Good patina.

305. **Fragment** of repoussé relief. **Heracles in combat with an Amazon: Heracles** to front with face to l., beardless, with short curly hair, lion's skin over arms, and bow in l. hand, raises his club in r. hand over his head, to strike at the **Amazon**, of whom only part of the drapery, and a l. arm in a sleeve, raised to arrest the blow, are visible.

$3\frac{1}{8}$ in. × $3\frac{1}{2}$ in. 1877. From Grumento, Basilicata (according to *Bull. dell' Inst.* 1860, p. 70, from Armento). *Mon. dell' Inst.* ix., pl. 31, fig. 2 ; *Annali*, 1871, p. 136. Good patina ; fine style.

306. **Repoussé relief.** On a rectangular piece of bronze: **Eros** to the front, with chlamys over l. arm and wings spread, holding up a *thyrsos* in r. hand.

$6\frac{1}{2}$ in. × $4\frac{1}{2}$ in. Castellani, 1873. Very much injured ; the lower part nearly all gone also much corroded. The relief is beaten out to a remarkable thinness.

307. **Relief,** with four fragments broken off. A female figure kneeling (?), turned partly to l., with hair in rich waves and curls on the neck, long girt

chiton and *apoptygma* fastened on the shoulders, and r. hand extended holding some object. In the background on the l. is seen a wing, belonging to another figure, of which only a small part is preserved.

Ht. $3\frac{3}{4}$ in. Burgon Coll.; obtained at Naples, 1814. Much broken and corroded. Perhaps from a mirror-case.

308. **Repoussé Relief,** in three fragments: **Eros playing with a goose. Eros** bends forward to r., and places r. hand on the body of the goose, which stands to r.; his l. arm, on which is a chlamys, is extended.

Ht. $3\frac{1}{2}$ in. From Naples; obtained in 1814. Burgon Coll. Much injured. Fourth, or perhaps fifth century style, with finely rendered details; good patina. A similar group in the Louvre, probably a pendant from the same work. Compare the type of the Genius with cocks, and for the rendering of the feathers on the back, Thanatos on the Brit. Mus. vase, D 58.

309. **Fragment** of repoussé relief. The upper part of **Psychè** in long girt chiton, with hair arranged in parallel waves under a close cap and *sphendonè*, ornamented with volutes and dots, l. hand extended. At her r. side is the r. arm of **Eros**, whose r. hand is placed on her neck. PLATE XI.

Ht. $2\frac{3}{4}$ in. Kymè, Aeolis, 1877. Probably part of an *emblema* from a mirror case; in the finest Greek style. It may be copied from the group published in *Arch. Zeit.* 1884, pl. 1 (cf. No. 313).

310. **Relief** from large hydria. **Boreas carrying off Oreithyia: Boreas** is to the front, bearded, with rough hair, chlamys fastened with a brooch at the neck and wrapped round body, and *endromides* laced, with diaper patterns incised, the tops turned over and vandyked; wings spread so as to form a background. He has raised **Oreithyia** from the ground with l. arm round her waist, her head falling over to r.; she has long streaming curls, bracelets, and long girt chiton fastened on the shoulders; her r. arm is extended behind Boreas' head, and her l. hand raised to her own head, with a despairing gesture.

Ht. $5\frac{5}{8}$ in. Acquired 1873; found in a tomb in Calymnos in 1855 by Sir C. Newton. Newton, *Travels and Discoveries in the Levant*, i. pl. 15, p. 330; *Bull. dell' Inst.* 1860, p. 70. The relief was originally gilt; the execution is inferior to the design. The side handles of the hydria were also found. For the subject see Roscher, *Lexicon*, *s.v.* Boreas; Harrison and Verrall, *Ancient Athens*, p. lxxiv. ff. Boreas' left leg is broken across above the ankle.

311. **Relief,** probably from a hydria, similar to the last. **Dionysos and Ariadnè:** on the l. is **Dionysos** to the front, beardless, with curly hair, wreath, and transparent himation over lower limbs, the end of which is thrown over his l. shoulder; his l. leg is crossed over the r., and l. hand rests on a low *stelè*; in r. hand he holds a *cornucopia*, in which are bunches of grapes. He looks round at **Ariadnè,** who turns to him and places r. hand on his r. shoulder from behind; her hair is waved and hangs in curls on the neck, and she wears long chiton, the sleeves fastened with a single stud, himation over lower limbs, and sandals; in l. hand she draws aside the edge of a veil which covers the back of her head (as Hera frequently). The moment represented is that of the wedding of Dionysos and Ariadnè, symbolising the annual return of the vintage-season. PLATE XI.

Ht. 5⅝ in. From Chalkè, near Rhodes, 1889. *Class. Review*, iv. (1890), p. 71. Slightly corroded; the top of Ariadnè's head is lost. Fine fourth-century style; the face, forms, and attitude are full of the grace which characterised Greek art of this period, and the draperies are studied with excellent taste. The handles, lip, and foot of this vase are preserved; they resemble the following example.

C. MISCELLANEOUS OBJECTS (312–336).

312. **Hydria.** Round the lip, egg-moulding; round the foot, Lesbian *cymation*. Fluted handles, those at the side ending in rosettes with lotos-flowers between the points, while the handle at the back ends above in a shield-shaped plate with foliated patterns and rosettes in relief; below in a large plate with two rosettes and leaves above, and a relief of **Dionysos and Ariadnè: Dionysos** is to the front, beardless, with long curls, wreath, fawn-skin over r. shoulder, himation over lower limbs and round l. arm, and shoes; his r. hand rests on a rock. He turns to l. towards **Ariadnè**, who looks round at him; she wears an ivy-wreath, bracelets, long girt chiton with *apoptygma*, himation, and sandals. Her hands are raised over her r. shoulder, to fasten up her hair behind; it is parted and rolled in front. Behind her is a *thyrsos*.

Ht. 18½ in.; of relief, 5¾ in. Chalkè, near Rhodes, 1875. Shape as red-figured calpis given in *Brit. Mus. Cat. of Vases*, iii. p. 12.

313. **Hydria.** Round the lip, egg-moulding; fluted handle; round the upper juncture a foliated pattern with rosettes, in relief; round the lower, two rosettes and a sort of imitation of drapery. Two chains hang from the lip.

Below is a relief of **Eros and Psychè: Eros** is to the front, with long curls, ivy-wreath, bracelets, and wings spread; his l. hand rests on a rock, and his r. is extended to caress **Psychè.** She is also to the front, looking away to r., with hair in parallel waves gathered in a close cap punctured all over, long chiton and *apoptygma* with bands (marked with hatched lines) passing round each breast, himation over lower limbs, and sandals; wings spread, resembling those of Eros. Below them the ground is indicated.

Ht. 15½ in. Telos, 1859. No foot or side-handles; good patina. For the subject, compare Wolters in *Arch. Zeit.* 1884, pl. 1, p. 1 ff., who publishes a very similar bronze relief, but does not mention this one; see also Furtwaengler, *Coll. Sabouroff*, ii. pl. 135. The execution of this relief is extremely coarse.

314. **Situla.** The vase has two loose handles, attached to double rings on either side; below the points of attachment are winged Gorgoneia, of the later beautiful type. Round the foot, a moulded leaf-pattern.

Ht. 8⅛ in. Galaxidi, 1884. Good Greek work, of the fourth century B.C.

315. **Pyxis**, in the shape of a pomegranate, the lid attached by a hinge, with knob in the form of the calyx at the top.

Ht. 3½ in. Delphi, 1890.

316. **Lamp** in the form of a greyhound's head, holding the head of a hare in its mouth; the nozzle is in the back of the hare's head.

Ht. 2¾ in. Length 6⅝ in. From Nocera (Nuceria Alfaterna). Castellani, 1865. Good Greek workmanship of the fourth century B.C.; fine patina.

317. **Helmet** of Corinthian type. On the front is incised: ΥΟЯЯΥΠ ΣΟΜΙΣΑΡ, Δάσιμος Πύῤῥου. In the centre of the crown are two holes, and at the back one, for the attachment of the crest.

Ht. 9 in. From Anzi, Basilicata. Bequeathed by Sir W. Temple, 1856. Roehl, *I. G. A.* 547; Roberts, *Gk. Epigraphy*, i. p. 272; Kaibel, *Inscr. Gr. Sic. Ital.* 655. Cf. Δάζιμος Πύῤῥω, in the *Tabulae Heracleenses*, i. 5, 9 and ii. 1, 5, 8 (Kaibel, *op. cit.* 645). The inscription must be attributed to Tarentum or Heraclea.

318. **Bell.** Round the bell is inscribed in punctured characters: ΠΥΡΙΑΣ ΚΑΒΙΡΩΙ ΚΑΙ ΓΑΙΔΙ, Πυ(ῤ)ίας Καβίρῳ καὶ Παιδί.

Fig. 11 = No. 318.

Ht. 2½ in. Temple of the Cabiri, Thebes, 1893. *Proc. Soc. Antiqs.* xv. p. 74. Tongue lost; ring at top. On the subject of dedications to the Cabiri, see Winnefeld in *Athen. Mittheil.* xiii. (1888), p. 412 ff., and *ibid.* xv. (1890), p. 396 ff.; a representation of the Cabiros and Pais is given on pl. 9 of the former volume. See also *Journ. Hell. Stud.* xiii. p. 77 ff.

319. **Caduceus.** On the shaft is inscribed: ΛΟΝΓΕΝΑΙΟΣ ΕΜΙ ΔΕΜΟΣΙΟ., Λονγηναῖός εἰμι δημόσιο[ς], *i.e.* the staff of the public herald of the town of Longenè.

Length 18¼ in. Sicily, 1875; found in a tomb. Roehl, *I. G. A.* 522; *id. Imagg.* p. 7, No. 6; Roberts, *Gk. Epigraphy*, i. p. 206; *Arch. Zeit.* 1876, p. 40; Kaibel, *Inscr. Gr. Sic. Ital.* 594. Cf. the caduceus in *Arch. Zeit.* 1865, *Anz.* p. 140*. The alphabet is Chalcidian, the dialect Ionic.

320. **Strigil.** The handle is fixed to the back, terminating in an ivy-leaf; on it is stamped in relief the figure of a horse galloping to r., with the reins flying loose, probably impressed from a die.

Length 11½ in. Rhodes, 1885. *Biliotti Sale Cat.* 614. Blade restored.

321. **Handle of Strigil,** fixed to the back as the last, and terminating in an ivy-leaf; inscribed: ΣΩΓΕΝΗΣ. Σωγένης (cf. *Archaeologia*, xliii. p. 258). The same inscription, with Ε for Η, occurs on a similar strigil from the Blacas Collection (length 12 in.).

Length 3¾ in. Rhodes, 1885. *Biliotti Sale Cat.* 616.

322. **Two Fragments of Strigils** as before, inscribed respectively ИΩΜϥ., Ἑ]ρμων, and ЧΟΙΤΣΙЯΑ, Ἀριστίων.

Length respectively, 3⅝ and 4⅜ in. Rhodes, 1885. *Biliotti Sale Cat.* 616.

323. **Part of Strigil.** The handle has been fixed to the back, as No. 320, and terminates in an ivy-leaf. On it is stamped a cow to r., suckling a calf to l. Inscribed: ΣΩΤΕΡ, *Σώτηρ.*

Length 6¼ in. Millingen Coll., 1836. *Archaeologia*, xliii. p. 258. For the cow suckling the calf, compare the coins of Dyrrhachium.

324. **Chisel** (?). Inscribed: ΩΠΩΔΟΛΛΟΠΑ, *Ἀπολλοδώρω.*

Length 3⅝ in. Hungary (?), 1868. For the inscription, which also occurs on strigils, cf. *Archaeologia*, xliii. p. 258; Babelon and Blanchet, *Bronzes de la Bibl. Nationale*, No. 1809; and Schumacher, *Samml. Ant. Bronzen zu Karlsruhe*, No. 215.

325. **Handle of Strigil,** inscribed ΠΑΡΣΥΜΜΑΧΟΥ, *παρ(ὰ) Συμμάχου.* The name is probably that of the maker.

Length 5 in. From Ruvo. Bequeathed by Sir W. Temple, 1856. *Archaeologia*, xliii. p. 258.

326. **Handle of Strigil,** inscribed ΤΡΙΑΚΑΤΙΩΝΑΘΛΟΝ, *Τριακατίων ἆθλον.*

Length 3⅝ in. Cyrenaica, 1866. *Archaeologia*, xliii. p. 258. The *τριακάτιοι* were the ephebi belonging to a *τριακάς* (for which see Liddell and Scott, *s.v.*); cf. Smith and Porcher, *Cyrene*, pls. 78, l. 14, and 79, l. 7.

327. **Model of an Altar,** rising in four steps; on the top is inscribed ΔΙΟΣ, *Διός, i.e.* "[the altar] of Zeus."

Ht. 2 in. Width 3¾ × 3¾ in. 1885.

328. **Stamp.** The stem ends in a conical knob, and the stamp is in the form of a disc, on which is incised ΚΑΛΟΣ, *καλός.*

Length 2⅞ in. Castellani, 1873.

329–332. DICASTS' TICKETS (See, for the subject generally, *Ephem. Archaeol.* 1863, pt. 12, p. 304; *Revue Archéol.* xvii. (1868), p. 140; and *Rhein. Mus.* xxxi. 1876, p. 283).

329. **Dicast's Ticket.** Inscribed: Γ ΔΕΙΝΙΑΣ / ΑΛΑΙΕΥΣ *Δεινίας Ἁλαιεύς*, of the third section of dicasts. The ticket is stamped with (1) an owl within olive-wreath; (2) two owls with one head *; (3) a Gorgoneion; as symbolical of the Athenian people. Halae was a subdivision of the tribe Cecropis.

4¾ in. × ¾ in. Obtained in Athens, 1809. Burgon Coll. 674. Hicks, *Manual of Hist. Inscrs.* p. 202; *C. I. Gr.* 208; Dodwell, *Classical Tour*, i. p. 437; *Bull. de Corr. Hell.* ii. (1878), p. 536, No. 30. Broken in two.

330. **Dicast's Ticket.** Inscribed: Ε ΑΡΧΙΛΟΧΟΣ / ΦΑΛΗΡΕΥΣ *Ἀρχίλοχος Φαληρεύς*, of the fifth section. Phaleron was a subdivision of the tribe Antiochis.

3⅞ × ⅞ in. Athens, 1865. Hicks, *Manual of Hist. Inscrs.*, p. 202.

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* Compare *Brit. Mus. Cat. Coins of Attica*, pl. 6, fig. 6 (a bronze coin of about 400 B.C.).

331. **Dicast's Ticket.** Inscribed : Γ ΑΡΙϹΤΟΦΩΝ : ΑΡΙϹ / ΤΟΔΗΜΟΥ : ΚΟΘΩ... *Ἀριστόφων Ἀριστοδήμου Κοθω[κίδης]*, of the third section. Kothokidae was a sub-division of the tribe Oeneis. On the l. is stamped an owl within an olive-wreath.

$4\frac{1}{4} \times \frac{3}{4}$ in. From Athens. Castellani, 1873. Hicks, *Manual of Hist. Inscrs.* p. 202 ; *Bull. dell' Inst.* 1873, p. 4 ; *Bull. de Corr. Hell.* ii. p. 536, No. 33. Letters partly perforated.

332. **Dicast's Ticket.** Inscribed : Ξ ΘΟΥΚΥΔΙΔΗϹ / ΛΑΜΠΤ : ΚΑΘΥ *Θουκυδίδης Λαμπτ[ρεὺς] καθυ[πέρθεν]* (*i.c.* of Upper Lamptrae), of the sixth (seventh?) section. On the l. is a stamp of an owl *en face* within an olive-wreath, and the letters ΑΘΗ * ; on the r., a Gorgoneion.

$4\frac{1}{4} \times \frac{7}{8}$ in. Greece, 1895.

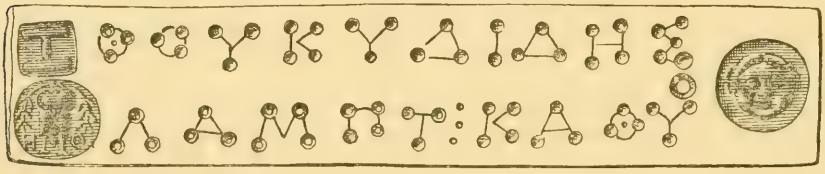

Fig. 12 = No. 332.

333. **Tablet** with pediment and plinth. In the pediment is a relief of an owl to r. with face to front, within an olive-wreath. The inscription contains a grant of *proxenia* to Dionysios, son of Phrynichos, an Athenian ; the owl within an olive-wreath is a symbol (*ἐπίσημον*) of Athens (cf. the dicast's tickets, Nos. 329, 331). It runs as follows: *Πρύτανις Στράτων | μεὶς Ψυδρεὺς ἁμέρα τε|τάρτα ἐπὶ δέκα προστάτας | Γνάθιος Σωκράτευς · | πρόξενον ποεῖ ἁ ἁλία | Διονύσιον Φρυνίχου | Ἀθηναῖον, αὐτὸν καὶ | ἐκγόνους, δίδωτι δὲ καὶ | γᾶς καὶ οἰκίας ἔμπασιν · | τὰν δὲ προξενίαν γράψαν|τας εἰς χαλκὸν ἀνθέμεν, | εἴ κα προβούλοις καὶ προ|δίκοις δοκῇ καλῶς ἔχειν.* On the plinth: *Διονύσιον | Φρυνίχου | Ἀθηναῖον.* The letters are filled in with niello.

$12\frac{7}{8} \times 10\frac{3}{8}$ in. Found at Palaeopolis in Corfu, 1839. Woodhouse Coll., 1868. Mustoxides, *Delle cose Corcíresi*, i. p. 189 ; Vischer, *Epigr. u. Arch. Beitr.* = *Kl. Schriften*, ii. pl. 1, fig. 4, p. 13, No. 22 ; *Gr. Dial.-Inschr.* 3199 ; *Brit. Mus. Inscr.* 166 ; Dittenberger, *Corpus Inscr. Gr. Sept.* No. 682. In the pediment are three holes, in the base, two. For a facsimile of the tablet, see *Brit. Mus. Inscr.* ii. pl. 3.

334. **Tablet** with pediment and anthemion, and plinth. The inscription contains a grant of *proxenia* to Pausanias of Ambracia. It runs as follows: *Ἔδοξε τᾷ ἁλίᾳ πρόξε|νον εἶμεν Παυσανίαν Ἀτ|τάλου Ἀμβρακιώταν | τᾶς πόλιος τῶν Κορκυραί|ων αὐτὸν καὶ ἐγγόνους· | εἶμεν δὲ αὐτοῖς καὶ τὰ | ἄλλα τίμια ὅσα κα[ὶ τοῖς] | ἄλλοις προξένοις [καὶ] | εὐεργέταις γέγρα|πται· τὰν δὲ προξενί|αν*

* Compare *Brit. Mus. Cat. Coins of Attica*, pl. 6, fig. 5 (also a bronze coin of about 400 B.C.).

προβούλους καὶ προ|δίκους γράψαντας εἰς | χάλκωμα ἀναθέμεν, | τὸν δὲ ταμίαν δόμεν | τὸ γενόμενον ἀνάλω|μα. On the plinth : Παυσανίαν Ἀττάλου Ἀμβρακιώταν ; these letters are raised and cut with a broad tool.

$8\frac{7}{8} \times 5\frac{1}{2}$ in. From Corfu. Payne Knight Coll. ; formerly in possession of Sir W. Hamilton and in the Prossalendi Mus., Corfu. Mustoxides, *Delle cose Corciresi*, i. p. 191 ; Dodwell, *Classical Tour*, ii. p. 505 ; Roehl, *Sched. Epigr.* p. 6 ; *Gr. Dialekt-inschr.* 3202 ; *Brit. Mus. Inscr.* 167 (facsimile on pl. 2) ; *C. I. Gr.* 1843 (incorrect) ; Dittenberger, *Corpus Inscr. Gr. Sept.* No. 686. Broken ; part of three lines lost. Two holes in the plinth, and one in the pediment.

335. **Fragment of Tablet,** inscribed with part of a decree, probably relating to finance :

ΕΙΑΙΕ	. . . εία ἐ . . . .
ΤΩΝΧΡΗΜΑΤΩ	τῶν χρημάτω[ν
ΓΡΑΞΙϟΕϟΤΩΜΗ	εἴσ]πραξις ἔστω μὴ
ΔΟΓΜΑΤΙΤΕΤΟΜΗ	δόγματί τε τὸ μη . . .

$3\frac{5}{8} \times 2$ in. From Corfu. Woodhouse Coll., 1868. *Brit. Mus. Inscr.* 168 ; Dittenberger, *Corpus Inscr. Gr. Sept.* No. 978.

336. **Ticket** in the shape of a spatula, inscribed :

ΑΝΤΙΓΟΝΟϟ	Ἀντίγονος
ΗΡΙΦΩΝΤΟϟ	Ἡριφῶντος
ΚΥΝΙΤΗϟ	Κυνίτης.

Length $3\frac{1}{4}$ in. *Rev. Arch.* iv. 1861, p. 182. Probably a χαλκεῖον or certificate of citizenship, such as is mentioned by the pseudo-Demosthenes *adv. Boeot.* 997.

B. ETRUSCAN AND EARLY ITALIAN BRONZES

(337–785).

I. PRIMITIVE PERIOD, BEFORE GREEK INFLUENCE (337–446).

337. **Archer** drawing a bow, to which an arrow is adjusted. The string and neck of the arrow are held between the thumb and forefinger, as in Assyrian art; the bow is drawn towards the l. breast; the string is lashed at one end of the bow and fixed by a loop at the other. On his l. wrist the archer, who is beardless, wears a guard to protect the arm from the recoil of the string; at his back hangs a cylindrical quiver with a sheaf of arrows, in front of which are fixed two rings for the bow. He wears a low helmet with two horns bent forward in the form of a crescent, a tight-fitting jerkin, and *endromides*; immediately below his r. arm is an oblong breast-plate, which partially conceals the ring-shaped handle of a dirk (?) suspended in front of his body.

Ht. $7\frac{1}{2}$ in. Probably from Sardinia. Feet wanting; very rude. The eyebrows are thick, and rendered in Assyrian fashion; the arms are very long and thin. For similar types, see De la Marmora, *Voyage en Sardaigne*[2], pl. 27, and Perrot and Chipiez, *Hist. de l'Art*, iv. p. 67, fig. 55.

338. **Warrior.** He is beardless, and wears a close-fitting skull-cap or helmet, short chiton, of which one side folds over the other, and tight-fitting leather cuirass reaching to the hips, from which hang straps. His hands rest on a knotted staff held in front of his body, and in r. hand he holds a sword, the blade of which rests on his l. shoulder; a dagger (?) is suspended by a shoulder-belt which passes over r. shoulder. He stands with feet nearly parallel.

Ht. $7\frac{1}{2}$ in. Probably from Sardinia. Extremely rude; of the same character as the last. For similar figures, see *Bull. Arch. Sard.* 1857, pl. E, figs. 5, 6; De la Marmora, *Voyage en Sardaigne*[2], pls. 17–31; *Gazette Archéol.* 1885, p. 177; and Perrot and Chipiez, *Hist. de l'Art*, iv. p. 69.

339. **Two Figures crouching,** of uncertain sex. The lower limbs, now broken away above the knees, have been drawn up towards the body; the r. arm of one figure, which is headless, rests on the r. knee, and the l. arm passes behind the back and over the l. shoulder of the other figure, whose r. arm passes behind the back of the first; the head of the second is ape-like.

Ht. $1\frac{3}{4}$ in. Extremely rude work. A hole pierced at the interlacing of the arms.

340. **Pan,** or similar type. Goat's horns, beard, and legs; hands extended.

Ht. $5\frac{1}{4}$ in. Strangford Coll., 1864. Horns, hands, and legs below knees broken.

341. **Man**, beardless, with puffed-out cheeks, hands on chest, and legs bent forward as if sitting.

Ht. 2⅞ in. Bequeathed by Sir W. Temple, 1856. Ring in top of head.

342. **Man on Horseback.** Very rude; no features.

Length 2¼ in. Christy Coll., 1865. Three of horse's legs lost.

343. **Human Figure** with female breasts; no features. On the top of the head a ring, broken.

Ht. 1¾ in.

344. **Human Figure**, rudely represented by a plate of bronze, wider below than above, with loops to indicate the head and arms; to either shoulder has been attached an object resembling a snake or long-necked bird (one broken off). The flat part is ornamented with incised dotted circles.

Ht. 3 in.

345. **Plate with Ploughing Scene.** In the centre is a nude human figure ploughing with two oxen yoked together: the plough is represented by a long pole fastened to the middle of the yoke. In front of the oxen's heads and facing the first figure is another, similar; both are ithyphallic, with female breasts, and their heads and features are of a low animal type. Round the margin of the plate are flowers of four leaves, within which globular beads of glass are arranged alternately with birds, which have had chains in their beaks. Four twisted rods set obliquely to the plate serve as the support of a small plate above (diam. 5 in.). This plate is surmounted by a duck with bull's horns (as Nos. 347, 348), and round the margin are smaller birds with chains in their beaks; from the under side of this plate hang short twisted rods ornamented with globular glass beads. Near the foot of each of the taller rods is a very rude figure, standing in a boat (?), whose arms are arranged—one up and one down—in the form of the letter S; chains are attached to the heads of these figures.

Ht. 12 in. From Campania. Payne Knight Coll. *Archaeologia*, xxxvi. pl. 27, fig. 1, p. 358; Kemble, *Horae Ferales*, p. 240. This scene probably has some connection with the worship of Ceres or some primitive Italian deity of agriculture, and perhaps with the Ambarvalia. On objects of this class see Petersen in *Röm. Mittheil.* xii. (1897), p. 3 ff.

346. **Plate with Ploughing Scene**, as the last, but without the rods or upper plate. In the centre of the plate are two oxen yoked together; in the centre of the yoke a pole, which probably represents a plough. In front of and behind the oxen stand two nude ithyphallic male figures with female breasts; their heads and features resemble those of apes. On opposite sides and parallel to the oxen are two vertical plates fastened by wire to the circular plate; these terminate in rings supported by open-work, and serve as handles. They are flanked on either side by a rude figure with ape-like head and arms bent in the form of the letter S, standing on a base formed of two birds conjoined;

chains are attached to their ears, to the back of their necks, and to the beaks of the birds. Round the margin of the plate have stood twenty birds (three wanting), their heads turned outwards; they all look outwards, and have had chains hanging from their beaks; beneath the edge are fastened ten spirals of bronze, about $1\frac{1}{2}$ in. diam., fixed on the lower side of the plate.

Diam. $11\frac{3}{8}$ in. Payne Knight Coll. *Archaeologia*, xxxvi. p. 359. Found in a tomb with No. 345.

347. **Fibula,** to the bow of which is attached a circular plate similar to the upper part of No. 345. The fibula is of the early simple type, as Nos. 1942–1945, with flat bow, and sheath for the pin. In the centre of the plate stands a bull-headed bird; round the margin are ten birds with chains hanging from their beaks, alternating with eight glass beads, in which rings are fastened: the beads are of blue, white, and opaque glass, and some have been gilt.

Length $5\frac{1}{4}$ in. Diam. of plate 4 in. Payne Knight Coll. *Archaeologia*, xxxvi. pl. 27, fig. 2.

348. **Fibula.** Type as last, but no plate attached; on the pin is a bull-headed bird.

Length $6\frac{1}{4}$ in. Hamilton Coll. 16 *. *Archaeologia*, xxxvi. pl. 27, fig. 4.

349. **Fibula.** Bow-shaped, with wire pin, to the two ends of which are attached two flat plates cut in the form of concentric segments of circles: on the outer segment stand five ducks, turned to the inner side; on the inner are three ducks turned in the same direction. The edge of the outer segment is pierced with small holes, probably for the attachment of chains.

Length $4\frac{1}{2}$ in. Ht. $2\frac{3}{4}$ in. Hamilton Coll. 12 *. *Archaeologia*, xxxvi. pl. 27, fig. 3.

350. **Fibula.** As last, but the pin fastens in the opposite direction, *i.e.* to r.

Length $4\frac{1}{2}$ in. Ht. 3 in. Hamilton Coll. 13 *.

351. **Duck** with head of an ox, probably from a fibula as No. 347.

Ht. $2\frac{3}{8}$ in.

352. **Strip of Bronze,** pierced at irregular intervals with holes in which have been riveted twenty-seven figures of ducks, of which ten are now remaining.

Length $15\frac{1}{4}$ in.

353. **Strip** as last, curved, on which have been riveted eleven ducks, of which five remain.

Length $6\frac{1}{4}$ in.

354. **Two Strips** as before, united by a narrow piece, on which ducks have been riveted at intervals; only one remains.

Length $7\frac{1}{2}$ in.

355. **Strip** as last but one, in which have been riveted sixteen ducks, of which only four remain; from it hang four flat spiral coils of wire; the ends of the ducks' beaks are pierced.

Length 10¾ in. *Archaeologia*, xxxvi. pl. 27, fig. 5.

356. **Pair of Collars**, with connecting-piece. Each collar is formed of two plates of bronze connected by two bands of open-work; the shorter of the two bands is attached to the plates by a hinge at one end and a strong hasp at the other; the longer is attached by a hinge at each end, so that each collar is partially flexible. The open-work of the collars and connecting-piece is formed by rows of human figures standing with arms extended horizontally and legs wide apart, between rows of ducks and other birds. The hinges are formed by rings revolving on cylindrical rods; the plates are triple, the three pieces of metal being riveted together.

Length 3 ft. 1 in. Comarmond Coll., 1851. *Archaeologia*, xxxvi. pl. 27, fig. 8.

357. **Ornaments** from the head-stall of a bridle,* mounted on a modern model of a horse's head. The bits, which are made of twisted bars, have at each end a rude figure of a horse with a single fore-leg and hind-leg terminating in a ring. From each end of the bit hangs over the back of the figure a button for the attachment of the rein. Along the straps of the head-stall are a series of ornaments resembling the bead-and-reel, with masks of horses' faces at intervals, and with ducks perched at intervals on the surface of the beads. At the intersection of the straps are circular plates rising to a point in the centre.

Castellani, 1873. Smith, *Dict. Antiq.*[3] i. p. 876. All the ornaments have been mounted on modern leather.

358. ORNAMENTS from a head-stall, exactly similar to the last series, also mounted on leather on a modern model of a horse's head. Castellani, 1873. Smith, *Dict. Antiq.*[3] i. p. 876.

359. HORSE, probably from a bit, with only two feet ending in large rings; large mane; chain fastened to back. Ht. 3¾ in. Bequeathed by Sir W. Temple, 1856.

360. HORSE, as last; long curled-up nose; three rings on back; no chain. Ht. 5½ in.

361. EMBOSSED PLATE. Bull and lion to r.; nails round the edge. 14½ × 4⅝ in. Pulsky Coll., 1868 (*Sale Cat.* 53–58). Perrot and Chipiez, *Hist. de l'Art*, iii. p. 873. Parts broken away; corroded.

362. EMBOSSED PLATE. Browsing deer between two lions to l. 19½ × 4¾ in. Pulsky Coll., 1868. Corroded.

363. EMBOSSED PLATE. Bull and lion to l. 13½ × 4¾ in. Pulsky Coll., 1868. Corroded; injured on left.

364. EMBOSSED PLATE. Winged goat falling forward to r.; cable border. 9⅝ × 4½ in. Pulsky Coll., 1868. Corroded; lower edge injured.

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* Similar objects are discussed by Gozzadini, *Mors de cheval italiques*; in pl. 1, fig. 7, he illustrates one of these horses, which he states was found at Palestrina; see also *Notizie degli Scavi*, 1897, p. 137.

365. EMBOSSED PLATE. Lion to r.; head of deer or goat to r. (broken off); nails round the edge. 13 × 4½ in. Pulsky Coll., 1868. Corroded.

366. EMBOSSED PLATE. Designs incised on a crinkled surface: Sphinx, lion, and bull to l., followed by a palmette and lotos-pattern; ape walking on hind legs to l., looking back; on the extreme r. a palmette pattern, above which are two hemispherical openings. 2 ft. 2½ in. × 4⅝ in. Pulsky Coll., 1868. Head of Sphinx lost.

367. DIADEM. Has been decorated with patterns in relief, destroyed by corrosion. Length 17 in. Width 3½ in. Castellani, 1884 (*Sale Cat.* 462).

368. CIRCULAR PLATE. On one side are two, on the other three, knobs for hinges. In the centre is a punctured star, with central boss, and another between each of the five points; round this is a punctured pattern and a ring of knobs. Next is a broad band of punctured mæander alternating with grotesque animals; the ground is filled in with concentric circles and raised knobs. Outer band of knobs and a sunk pattern. Diam. 8⅝ in. Blacas Coll., 1867.

369. CIRCULAR PLATE. Knobs for fastenings as last; central star with raised knobs between the five arms and punctured patterns; outer band of horned animals interspersed with raised knobs, bordered by rings of raised knobs and a sunk pattern. Diam. 9 in. Jones Sale, 1852. Cf. Conestabile, *Due Dischi in Bronzo, etc.*, pl. 1.

370. CIRCULAR PLATE. In the centre is a boss, round which is a punctured star, with a boss between each of the five points; round this are patterns of punctured lines between two bands of concentric circles; patterns of dotted lines forming an oblique mæander; and herring-bone pattern. In the outer rim are, on one side three dots, on the other three pairs of two. Diam. 8¾ in. Blacas Coll., 1867.

371. CIRCULAR PLATE. As last, but patterns differently arranged. Diam. 9 in. Blacas Coll., 1867.

372. CIRCULAR PLATE. As before; central punctured star, surrounded by concentric circles and alternate bands of raised knobs, punctured patterns, and dotted circles. Diam. 8⅝ in. Blacas Coll., 1867.

373. CIRCULAR PLATE. Round the edge a row of large knobs, and others outside this circle; in the middle two rings of similar knobs, with one in the centre, round which are two grotesque figures of winged (?) animals, with claws and horns, the outlines indicated in repoussé work; rather indistinct. Diam. 10 in. Caserta, 1872. Two pieces broken off.

374. PERFORATED PLATE, with patterns of rosettes in two circles, and bands of dots. Diam. 7⅜ in. Caserta, 1872.

375. PERFORATED PLATE, as last; patterns of rosettes and circles; in the centre a four-spoke wheel. Diam. 7 in. Caserta, 1872. Parts broken away.

376. PERFORATED PLATE. As last two; outer band of network pattern; round the rim, holes at intervals. Diam. 7⅜ in. Perugia, 1888.

377. WHEEL formed of concentric rings convex above and flat below, joined in four places. Diam. 7¼ in. Caserta, 1872. Part broken away.

378. PART OF EIGHT-SPOKE WHEEL, with volutes round the inner side of the rim. Diam. 3⅛ in. Blacas Coll., 1867.

379. PART OF DISC, with star-patterns punctured on a ground of concentric circles, surrounded by a band of dentils. Diam. 7⅛ in. Cervetri, 1889. In the rim four holes are pierced, close together.

380. STAFF OR ROD, hollow, set in a solid handle terminating in a knob of open work, from which hang five rings; the hollow part is hammered together from a plate; on both parts are incised bands of parallel rings, alternating with diagonal lines. Length 13½ in. Payne Knight Coll. *Archaeologia*, xxxvi. p. 360, No. 2. At the lower end of the staff is a rivet-hole.

381. STAFF, hollow, made of a plate hammered together; the surface is ornamented with hatched zigzag lines. At either end a loop for the attachment of a cluster of chains, which at one end still remain. Length 11⅛ in. Payne Knight Coll. *Archaeologia*, xxxvi. p. 360, No. 3.

382. TRIPOD, consisting of a *lebes* resting on three legs curved outwards; on the base of the curve is the figure of a horseman wearing a conical cap. These curved legs rest on rude human legs, the feet of which support the entire structure; under the horseman is open-work, in which is the figure of a duck. Ht. 8 in. Diam. 8⅛ in. From Capua. Castellani, 1873. One leg lost.

383. PLATE in the form of an axe-head surmounted by a loop, on either side of which is a curved projection, representing the head of an aquatic bird with curved beak; to each of these is attached a loop from which hangs by a chain a pendant representing a man or ape crouching and holding up some object between chin and knees. Compare No. 344. Length 4¼ in. From Ruvo. Bequeathed by Sir W. Temple, 1856. Extremely rude work.

384. FRAGMENTS OF LEBES, made of plates riveted together with round-headed nails. On either side has been attached a handle of solid bronze, the two sides of which curve upwards from the base in the form of an S, terminating on each side in the rudely-modelled head of an animal, with wide open jaws and large erect ears, perhaps a Gryphon. On a cross-bar which connects these curved sides is a vertical bar surmounted by a knob, from which issue two curved rods tapering downwards, each terminating in a knob; this is probably a rude imitation of the human figure. Ht. of handle, 7⅝ in. From Vulci. *Archaeologia*, xxxvi. pl. 27, fig. 10.

385. BRAZIER, supported on four wheels, each of six spokes; on each of the two longer sides is a Hippocamp with one leg extended in front, cut out of a flat piece of bronze. In the inside are two bars placed lengthwise, on which the fuel was placed; at each corner is an erect spike. Ht. 11¾ in.; to the edge of the brazier, 9 in. Length 18½ in. Probably from Chiusi. Millingen Coll., 1847.

386. SHOVEL (?) for carrying fuel, with ornamental blade of open work, placed at right angles to the handle. Length 13⅗ in. Millingen Coll., 1847.

387. FOUR HIPPOCAMPS, as those on No. 385, which have formed the corner-pieces of a brazier, resting on long narrow supports, below which are wheels with eight spokes, forming quatrefoil openings. Ht. of each, 13¼ in. Millingen Coll., 1847. A brazier with similar Hippocamps is in the Karlsruhe Museum (Schumacher, *Cat.* 382).

388. HIPPOCAMP, probably from the edge of a brazier as No. 385, with one leg extended in front, cut out of a flat piece of bronze. Length 4¾ in.

389. FORE-PARTS OF TWO HORSES, each resting on a square base, the bottom and one side of which are open for fixing on the end of a chariot-pole. Ht. 5½ and 6 in. Castellani, 1873.

390. TWO HEADS OF HORSES, with manes combed flat over the forehead and down the neck; in one case the ears are upright, in the other pointed forward. Square ends with open sockets for fixing on a chariot-pole. Ht. 8 and 7½ in. From Chiusi. Castellani, 1873.

391. TWO HEADS OF GRYPHONS, with sockets for similar purpose. Ht. 9 and 9⅛ in. From Chiusi. Castellani, 1873.

392. FORE-PART OF GRYPHON, with top-knot, looking round to its r.; socket for fixing on pole. Ht. 5½ in. From Vulci. Campanari, 1847.

393. WINGED LION, in relief, moving to l.; l. fore- and hind-paws raised; wings recurved; on the head and back and below the knees are pieces for attachment. Length 4 in. Burgon Coll.; acquired by him at Canino, 1829.

394. WOLF, holding a cub (or a lamb?) in his jaws; eyes indicated by holes encircled by incised lines, and the nostrils by holes; on the face, incised zigzags. Length 3¼ in. Ht. 1⅝ in. *Archaeologia*, xli. p. 278; Gerhard, *Etr. Spiegel*, i. pl. 18, fig. 12; *Röm. Mittheil.* xii. (1897), p. 5. Belongs to a group published in *Archaeologia* (*loc. cit.*), now in the Ashmolean Museum. Rude work; legs of cub and left fore-leg of wolf lost. A hole pierced through between the shoulders.

395. TWO COWS, each with two heads, one at either end, forming part of a bit. Ht. 2½ and 2¾ in. Towneley Coll.

396. BULL (?). Has had four heads, two at each end, but only those at one end remain. Ht. 1⅝ in.

397. BULL, covered with concentric circles punched in; ring in back; stands on a base which is pierced with holes all round the edge. Length 2 in. Ht. 1⅜ in. Strangford Coll., 1864. Very rude.

398. BULL. One horn lost; ring in back; hole for suspension between shoulders. Length 1⅞ in. Bequeathed by Sir W. Temple, 1856.

399. RAM with head at either end, and a ring on the back, probably part of a bit. Length 2 in. Towneley Coll.

400. RAM, with head at either end; three holes in back. Length 1⅝ in. From Corfu. Woodhouse Coll., 1868.

401. RAM, with head at either end; a hole through the middle. Length 2¾ in.

402. RAM, with a ring in the back. Length 1½ in. Feet lost.

403–406. FOUR RAMS, with ring in the back; hinder parts corroded. Ht. 1–1⅛ in. Bequeathed by Sir W. Temple, 1856.

407. GOAT (?) standing on two supports like double reels; ring in back. Ht. 2¾ in. Very rude.

408. BIRD walking; ring in back. Ht. 1⅜ in. Patina on surface.

409. BIRD. Ring in back. Ht. 1⅜ in.

410. BIRD with long neck and tail; ring in back. Ht. 1¾ in. Very rude.

411. ASS braying (?). Ring in back. Length 2½ in.

412. ANIMAL with long neck; row of concentric circles down back; ring on back. Ht. 1½ in. Bequeathed by Sir W. Temple, 1856.

413–418. SIX ANIMALS with upright ears and long necks, probably meant for horses. Ht. 1½–2 in. Bequeathed by Sir W. Temple, 1856.

419–427. NINE HORSES with manes indicated, open mouth, and ring on back. Ht. 1¼–1⅝ in. Bequeathed by Sir W. Temple, 1856.

428. THREE SIMILAR HORSES, which have been amalgamated into a confused mass by decay of adjacent surface; an oblong piece of bronze, perhaps the base of one of the horses, forms part of the mass.

429. SHEATH, with dagger inside, in low relief; on the back are three pins or stilettos, with large heads, in high relief; a ring at one side. Length 2⅞ in. Tharros, Sardinia, 1856; grave 5. Cf. Perrot and Chipiez, *Hist. de l'Art*, iv. p. 85, and *Bull. Arch. Sard.* 1855, p. 161. The use of this object is indicated in Perrot and Chipiez, *op. cit.* figs. 52 and 62; it is a copy of a sheath which held one or more weapons.

430. SIMILAR OBJECT, razor-shaped; on one side is a relief of a sheathed dagger; on the other, a pin or stiletto with large head. Round the edge, a raised plait-border; on one side, two rings (one broken). Length 3⅜ in. Probably from Sardinia.

431. RIGHT HAND, with fingers close together, flat on the inner side; the nail is indicated on the thumb. Length 3⅛ in.

432. TWO LEFT HANDS, as the last. Length 2⅞ and 3 in. One is corroded.

433. OBJECT of unknown use, perhaps part of the trappings of a horse, of which the lower part is formed by a calyx of four sepals, from which springs an upright piece branching out into four bars ending in Gryphons' heads open-mouthed; from two of the bars spring two uprights supporting another bar, which ends in two similar Gryphons' heads. Ht. 7 in. 1889.

434. **Female Bust,** perhaps intended for Aphroditè, composed of thin plates of bronze rudely hammered in relief (*σφυρήλατον*) and then nailed together. The l. hand is placed on the breast, and in r. she has held out a bird or flower (cf. the tufa figure from the same tomb, Micali, *Mon. Ined.* pl. 6, fig. 1). The hair is waved in front and falls in straight parallel curls to the waist, with two separate curls, formed of rolled-up sheets of bronze, over the shoulders in front; she wears a broad necklace composed of rows of pendants, with borders of astragalus and wavy lines. The waist is very small and is ornamented with a band of maeander; below it is a pedestal, the upper part conical, the lower cylindrical, on which are friezes in relief of an Ionian character, indicating that this part had been imported, while the bust itself was of local Etruscan workmanship. The upper frieze consists of a procession of animals to l.: a browsing ibex; a roaring lion; a Sphinx with recurved wings; and a similar Sphinx. On the lower frieze are four two-horse chariots driven to l.; in each is a charioteer in long chiton, holding the reins in either hand and turning to look at a companion in long chiton and himation. Between the first two and last two chariots is a Sphinx to l. with long hair in formal tresses and recurved wings. It is possible that the figure may have originally been a full-length one, and that this lower frieze formed the lower border of the dress.*

Ht. 15½ in. From the Polledrara tomb, Vulci, 1850. Micali, *Mon. Ined.* pl. 6, fig. 2; Dennis, *Etruria*,[2] i. p. 460; Murray, *Handbook of Gk. Archaeology*, p. 241; *id. Hist. of Gk. Sculpt.*[2] i. p. 85; *Journ. Hell. Stud.* xiv. pl. 8, p. 222; Martha, *L'Art Étrusque*, p. 498;

* Micali (*op. cit.*) gives a low square plinth below the circular one, ornamented with a frieze of animals, and with double lotos-flowers on the upper edges; but there is no record of its existence subsequent to the publication of his work in 1844.

Baumeister, *Denkmäler*, i. p. 508, fig. 548; Daremberg and Saglio, ii. p. 840, fig. 2820 (*s.v.* Etruria); *Builder*, 16 March, 1889, p. 204, and 23 March, p. 226; Perrot and Chipiez, *Hist. de l'Art*, iii. p. 873; Körte in *Arch. Studien H. Brunn dargebracht*, p. 32; Fortnum, *Bronzes in South Kensington Mus.* p. xli. Both bands of design are injured, and part of the lower broken away; the top of the head is also damaged. With the animals on the upper frieze as characteristic of Ionian art, compare vases of the sixth cent. B.C., such as B 54–57 in Brit. Mus. A statue of Zeus Hypatos of similar technique is mentioned by Pausanias, iii. 17, 6. For the bits of the horses on the lower frieze, cf. *Journ. Hell. Stud.* xi. pl. 2, fig. 6, p. 178.

435. **Tripod-Stand for Lebes.** The legs are formed of thin ribbed plates, bent at a right angle at the top, and ending below in claws, riveted on to the top of the stand, which is formed of a high cylindrical band on which are embossed patterns: two bands of animals (which are too obscure to be identified) alternating with two bands of intersecting semicircles and palmettes.

Ht. 22 in. From the Polledrara tomb, Vulci, 1850. Micali, *Mon. Ined.* pl. 8, fig. 6; *Röm. Mittheil.* xii. (1897), p. 7. The legs and upper part are backed with modern wood, painted green to resemble the original bronze.

436. **Brazier** (ἐσχαρά), running on four wheels, ornamented with the fore-part of a horse projecting at each corner.

Ht. 9½ in. Length 18 in. From the Polledrara tomb, Vulci, 1850. Martha, *L'Art Étrusque*, p. 112. Corroded.

437. **Brazier,** as last, but more corroded.

Ht. 7 in. Length 24½ in. by 12½ in. From the Polledrara tomb, Vulci, 1850. Micali, *Mon. Ined.* pl. 8, fig. 1; Dennis, *Etruria*[2], i. p. 461. The body appears to be of iron.

438. **Jar,** with large upright handles of thin plates of bronze, of open-work, with patterns of raised knobs all over; the upper part of the vase is riveted on to the lower at the shoulder, and also has patterns of raised knobs.

Ht. 21½ in.; to top of handles, 23 in. From the Polledrara tomb, Vulci, 1850. Micali, *Mon. Ined.* pl. 8, fig. 5.

439. **Jar,** as last.

Ht. 22¾ in. Polledrara tomb, Vulci, 1850.

440. **Primitive Figure of Goddess,** wearing a short chiton with belt, falling in flaps on the thighs; the hair is arranged in three rows of curls on the forehead, and falls in a flat mass at the back; above is an upright head-dress ornamented with scale pattern. The hands are extended, and have held objects, now wanting; the knee-caps are indicated by circular pieces attached; the eyes are deeply hollowed.

Ht. 10⅝ in. Castellani, 1884 (*Sale Cat.* 450). Feet broken off. The figure bears traces of having been encrusted with silver.

441. **Primitive Female Figure,** of straight, flat, elongated shape, like the sheath of a sword, with feet close together: the hair falls in a mass down the back, and she wears a cap (?) and long chiton with *apoptygma*.

Length 18¼ in. Very rude. Half-way down the back is a projection.

442. **Athenè.** She stands with l. foot advanced and l. arm extended; she has brandished a spear in r. hand. She wears a helmet with very large crest and cheek-pieces turned up, long embroidered chiton, and cuirass (?) with incised patterns and a very rude Gorgoneion on the breast.

Ht. 6 in. Hamilton Coll. 6*a*. Left arm from elbow lost; very rude and elongated.

443. **Athenè.** She advances on l. foot, with l. hand extended palm upwards and spear brandished in r. hand; she wears a helmet with large crest and cheek-pieces turned up, on which are incised patterns, a long close-fitting chiton with border of chevrons and dots, and aegis with engrailed border.

Ht. 8¼ in. Payne Knight Coll. (xiii. 3). Very rude.

444. **Warrior.** He stands with l. foot advanced and r. drawn back, r. hand raised as if brandishing a spear (now lost), l. extended; he is beardless, and wears a helmet, cuirass, and greaves. The helmet has cheek-pieces turned up, and a very large crest reaching to the waist; it is incised all over with patterns. The cuirass has shoulder-flaps and a thick belt; it is incised with spirals and wavy lines of dots, and has two flounces at the bottom.

On the base is fixed a female mask, with hair arranged in two rows of elaborate curls over the forehead, mouth open, and eyes pierced for inlaying.

Ht. 11⅛ in. Towneley Coll. Very elongated proportions.

445. **Warrior.** He leans back, with l. leg advanced; he has brandished a spear in r. hand and carried a shield on l. arm. He is beardless, and wears a helmet with cheek-pieces turned up, and cuirass with incised patterns and a triple row of flaps below.

Ht. 6⅞ in. Hamilton Coll. 230. Elongated proportions; very rude work.

446. **Warrior.** He stands with l. leg advanced and l. hand extended; in r. he has brandished a spear. He is beardless, and wears a crested helmet with cheek-pieces turned up, and cuirass with double row of flaps below.

Ht. 4⅞ in. Millingen Coll., 1836. Left leg from knee and left hand lost. Slender proportions; rude workmanship.

II. ARCHAIC PERIOD (447–601).

A. STATUETTES.

447. **Aphroditè** (?). She stands with feet together, the l. slightly advanced, and hands extended; she has held a flower between the r. thumb and forefinger. Her hair is arranged in thick waves over the forehead, and falls in a mass down the back; she wears *stephanè* or *ampyx*, long chiton, and shoes with turned-up toes. Over the chiton is a close-fitting garment of unusual shape, open in front as high as the girdle, with two rounded lappets falling over the hips; at the back

it just reaches the top of the thighs. On the breast is engraved a floral pattern; the fastenings of the sleeves are ornamented in the same manner.

Ht. 2 ft. Found at Sessa on the Volturno; acquired in 1864. *Encycl. Brit.*[9] vi. p. 455. A very interesting specimen of archaic Italian art, and also a very early example of casting. The right side of the figure is split, owing to the unequal expansion of the iron which has been used as the core. The fore-arms have been separately cast and soldered on.

448. **Aphroditè**, from the top of a candelabrum (?). She stands in the attitude of the Venus dei Medici, with l. foot slightly advanced; she has held up some object in r. hand, and her l. is placed before the *pubes*. She is nude, except for a high *polos* in the form of a calyx supporting a capital, and shoes with turned-up toes; her hair is parted and looped up at the back under a fillet, with four curls in front of each ear.

Ht. $7\frac{1}{2}$ in.; of the figure only, $4\frac{3}{8}$ in. Pulsky Coll. 1868 (*Cat.* 20). Inghirami, *Mus. Chiusino*, pl. 203; Murray, *Hist. of Gk. Sculpt.* ii. p. 272. The figure stands on a base with three legs.

449. **Aphroditè** adjusting her sandal. She stands on l. leg, fastening the sandal with r. hand; her hair is arranged in a fringe over the forehead, and she wears drapery girt round the waist and himation veiling her head, in which her l. arm is muffled. **Plate XIII.**

Ht. $2\frac{7}{8}$ in. Payne Knight Coll. (lxxvii. 8). Small ancient base.

450. **Artemis** (?). She moves forward on l. leg, with hands extended; her hair falls in a mass of curls down the back, confined by a fillet on which are three rosettes, and she wears a long chiton with wavy patterns incised, bordered himation falling in *pteryges* over the arms, and sandals. **Plate XII.**

Ht. $5\frac{5}{8}$ in. Falterona, 1847. Micali, *Mon. Ined.* pl. 13, figs. 1, 2; *Encycl. Brit.*[9] viii. p. 643; Mansell, *Brit. Mus. Photographs*, No. 805; *Bull. dell' Inst.* 1838, p. 67, 1842, p. 180; *Arch. Zeit.* 1847, p. 186.

451. **Mars or a Warrior.** He advances on l. foot, the r. drawn back; his r. hand is raised, and has brandished a spear, and his l. is extended with fingers curved inwards. He is beardless, and his hair is arranged in two rows of curls over the forehead; he wears a helmet with cheek-pieces turned up, short chiton reaching to the hips, thick twisted belt, and cuirass ornamented with spirals and tongue-pattern.

Ht. $6\frac{3}{4}$ in. Hamilton Coll. 7.

452. **Mars or a Warrior.** He stands with l. leg advanced, r. hand raised in the act of hurling a spear by the *amentum*; the spear is lost, but the first and second fingers are extended for the thong; on l. arm he has held a shield, of which the *ochanon* and *porpax* still remain. He is bearded, and wears a helmet with long crest and cheek-pieces turned up.

Ht. $7\frac{5}{8}$ in. Castellani, 1873. *Mon. dell' Inst. Suppl.* pl. 26, 5; *Jahrbuch*, vii. (1892), p. 137, note 23. Left foot lost. Blue patina.

453. **Mars or a Warrior.** He stands with l. foot slightly advanced; he has brandished a spear in r. hand, and in l. he holds out the end of some object. He has a long stiff beard, and wears a visored helmet on which volutes are incised, greaves, and cuirass. The cuirass has a border of fringed flaps with incised patterns; on the shoulders are two panels incised, with a twisted pattern below; in each panel is a lion rampant, the two facing in opposite directions.

Ht. 17 in. Nani and Pourtalès Colls. *Cat. Pourtalès*, 574. Crest of helmet broken off. Slender proportions.

454. **Mars or a Warrior.** He stands with r. foot drawn back and l. hand on breast; in r. hand he has brandished a spear. He is beardless, and wears a helmet with frontal ridge, cheek-pieces turned up, and crest in the form of a swan's head; greaves, and cuirass with triple row of incised flaps and incised patterns round the waist, and shoulder-pieces.

Ht. 8¾ in.

455. **Mars or a Warrior.** He stands with l. leg advanced, holding up a sword-sheath (?) in r. hand; on his l. arm is a shield with incised patterns. He is beardless, and wears a helmet with incised volutes and bead-moulding in front, cheek-pieces turned up, and large crest; short chiton, cuirass of scales with two rows of fringed flaps and incised patterns on shoulder-pieces, and greaves on which are incised volutes.

Ht. 12½ in. From Todi. Payne Knight Coll. (lviii. 3). Clarac, *Musée de Sculpt.* v. pl. 834 B, fig. 2154 C; Micali, *Antichi Monumenti*, pl. 21; *Revue Archéol.* xxxi. (1897), p. 330. Good careful work; patina on lower part.

456. **Mars or a Warrior.** He stands with l. leg bent and r. hand raised, having held a spear; his l. arm is bent, and on it are remains of the handles of the shield which he has held; he is beardless, and wears a helmet with cheek-pieces turned up, short chiton, cuirass with row of flaps below and incised hatchings on the shoulder-pieces, and greaves.

Ht. 9⅞ in. From Palestrina. Towneley Coll. (found in 1786 with the cista No. 743). Rather rude work. Crest of helmet broken off.

457. **Mars or a Warrior.** He stands with l. foot slightly advanced and l. hand bent inwards as if it had held a shield; his r. is raised as if it had held a spear. He is beardless, and wears a crested visored helmet with cheek-pieces down, cuirass, short chiton and greaves.

Ht. 9¾ in. Towneley Coll. Rather rude work; no details given; crest of helmet broken off.

458. **Warrior.** He advances on l. foot, the r. drawn back; in l. hand he has held a shield, and in r. he has brandished a spear. He is beardless, and wears helmet with large crest and cheek-pieces turned up, cuirass with two stripes of herring-bone pattern, thick belt, and short chiton with incised patterns.

Ht. 7¾ in. Hamilton Coll. 6 *b*. Slender proportions; very rude.

459. **Warrior.** He stands with r. leg bent and r. hand pointing downwards; on l. arm he carries a shield, which only has a central handle, and the r. hand has held a spear; in l. hand he holds a sword (the handle of which is broken). He is beardless, and wears a helmet with cheek-pieces turned up, egg-pattern incised over the forehead, and large horse-hair crest; short chiton to hips, over which is an elaborate cuirass, formed of overlapping metal plates, with a double row of flaps over the hips, on which are circles, triangles, chevrons, and other patterns; on the shoulder-flaps maeander and other patterns incised. Eyes pierced; arms and shield cast separately and added.

Ht. 12⅝ in. Falterona, 1847. Micali, *Mon. Ined.* pl. 12; *id. Storia*, pl. 39; *Spec. Ant. Sculpt.* ii. pl. 4; Müller-Wieseler, *Denkm. d. a. Kunst.* i. 58, 294; Baumeister, *Denkmäler*, iii. pl. 89, fig. 2245; Mansell, *Brit. Mus. Photographs*, No. 803; Vaux, *Handbook to Brit. Mus.* p. 420; *Bull. dell' Inst.* 1838, p. 67; *Arch. Zeit.* 1847, p. 185; *Revue Archéol.* xxxi. (1897), p. 330. Incised work very fine and elaborate; altogether a fine specimen of early Etruscan art. Patina brown except left arm and shield, which are green.

460. **Warrior or Armed Runner.** He stands with l. leg bent, and hands on hips; he is beardless, and has long hair falling in a mass on the neck; he wears a helmet with long crest and chlamys fastened with a brooch in front.

Ht. 3¾ in. From Viterbo. Payne Knight Coll. Feet lost.

461. **Warrior.** As last; greaves, but no chlamys.

Ht. 4 in. Payne Knight Coll.

462. **Warrior.** He advances on l. foot, with l. hand extended; in r. he has brandished a spear. He is beardless, and wears a helmet with cheek-pieces turned up, greaves, short chiton to hips with scolloped border, and cuirass of chain-mail with belt, fringed skirt of flaps, and shoulder-pieces with incised network-pattern.

Ht. 9⅛ in. 1849. Crest of helmet lost.

463. **Heracles.** He stands with l. leg bent, looking to his l.; he has held some object now lost in each hand, presumably his club and bow. He is beardless, and has closely-curling hair (indicated by incised rings), and the lion's skin tied on his chest, hanging over l. arm. The muscles of the chest are clearly defined.

Ht. 7⅞ in. From Falterona. Campanari, 1847. Micali, *Mon. Ined.* pl. 15, p. 99; Mansell, *Brit. Mus. Photographs*, 807; *Bull. dell' Inst.* 1838, pp. 67, 69, 1842, p. 180; *Arch. Zeit.* 1847, p. 185. In fine condition, with a beautiful green patina. The treatment is hard but forcible, as often in Etruscan bronzes. Late archaic period.

For the circumstances of the discovery of these Falterona bronzes, see Micali, *loc. cit.*, and Dennis, *Etruria*,[2] ii. p. 111.

464. **Heracles.** He stands with r. leg drawn back, and has held up his club in r. hand; he is beardless, and wears the lion's skin over his head and back, fastened with a clasp round the waist in front, like a coat; the paws are tied together on his chest, and he holds the tail in l. hand. PLATE XIII.

Ht. 4⅝ in. From Umbria. Castellani, 1873. Feet lost; coarse work and rather corroded.

465. **Heracles.** He stands with feet together, the l. rather in advance, with club in r. hand over his shoulder; he is beardless, and wears the lion's skin as in the last example (tail not held up in l. hand).

Ht. $2\frac{3}{4}$ in. Blacas Coll., 1867. Small ancient base.

466. **Heracles.** He stands with l. foot advanced and arms extended, as if about to draw his bow; he wears a close-fitting cap, and the lion's skin with a long flap falling down the side of each thigh; over his l. arm hangs the tail.

Ht. $3\frac{7}{8}$ in. Castellani, 1873. Much corroded and worn; right fore-arm lost. Ancient base.

467. **Heracles and Artemis contending for the Keryneian stag;** group in relief. The stag crouches to l. in the centre, with head to the front; Heracles on the l. seizes its r. horn with l. hand, and Artemis on the r. seizes its l. horn with her l. Heracles brandishes his club in r. hand, and wears the lion's skin tied in front; Artemis moves to l., and wears a short chiton, head-dress, and quiver at l. side. Behind the stag is a *situla* (?); the figures rest on the edge of a large reversed palmette.

Ht. $4\frac{5}{8}$ in. *Arch. Zeit.* 1846, p. 220. Much corroded; details difficult to make out.

468. **Marsyas reclining.** He reclines on l. side, looking to the front; his l. arm rests on a cushion, the hand holding a pair of flutes, and his r. hand is placed on his thigh. He wears a himation over lower limbs, and shoes; he has Satyr's ears, a large moustache and beard arranged in formal parallel curls, and smooth hair falling in a flat mass down the back, carefully rendered.

Ht. $2\frac{3}{4}$ in. Length $5\frac{3}{4}$ in. From Pistoia. Payne Knight Coll. (lxvi. 1). Gori, *Mus. Etr.* i. pl. 63, fig. 2; *Trans. Roy. Soc. Lit.* Ser. 2, xi. p. 192, pl. 3. Compare also the coins of Apamea in Phrygia (Mionnet, *Suppl.* vii. p. 512, No. 159).

469. **Satyr reclining.** He lies on l. side, and his hands are extended with open palms; he has horse's hoofs.

Ht. $1\frac{5}{8}$ in. Hertz Coll., 1859 (*Cat.* 359). Fine patina.

470. **Pan playing on the syrinx,** in relief. He squats to the front, holding the *syrinx* to his mouth with both hands; he is bearded and has goat's horns, ears, and legs; he wears an *ampyx* with incised patterns.

Ht. $3\frac{1}{2}$ in. Payne Knight Coll. (lxvi. 3). On either side has been an ornament, which is broken off.

471. **Satyr.** He stands with r. foot drawn back, r. hand downwards, l. hand raised and extended; he has long hair down his back, and is ithyphallic.

Ht. $3\frac{3}{4}$ in. Small ancient base; on the head is the lower part of a spike, perhaps forming part of a candelabrum.

472. **Satyr.** He stands with l. leg bent, leaning over to his l., with r. hand raised to his head and l. on thigh; he wears a fawn-skin stippled all over, with the feet knotted at his throat.

Ht. $4\frac{1}{4}$ in. Towneley Coll. Ancient base. Tail broken off.

473. **Satyr.** He moves to his l., looking back, with arms raised; he has horse's hoofs, a long tail, and a thick mass of long hair down his back.

Ht. 4⅝ in. Chiusi, 1862. Micali, *Mon. Ined.* pl. 17, fig. 3. Right hand lost and fingers of left broken. Ancient base.

474. **Satyr.** He stands with l. leg advanced; in l. hand he holds a wine-skin over l. shoulder, and his r. hand is raised, palm outwards, with a gesture of deprecation.

Ht. 5¼ in. Blacas Coll., 1867. Ancient base.

475. **Satyr,** in relief, squatting with one foot held up in either hand; feet in form of horse's hoofs.

Ht. 1⅜ in.

476. **Head of Satyr.** Long pointed beard and hair rolled over forehead, falling in thick masses behind.

Ht. 1¼ in. Careful work.

477. **Head of Satyr,** winged.

Length 1½ in.

478. **Bust of Satyr,** with grinning face, holding up a hand on each side of the head; drapery over shoulders; below, in front, volutes.

Ht. 1 in.

479. **Satyric Mask,** perhaps from the soffit of a *lacunar*. The eyes are in white enamel, with pupils in yellow; the beard is long, and is carefully rendered in repoussé, as are also the hair and moustache.

Ht. 7¾ in. 1864.

480. **Eos carrying off Kephalos.** She moves to r., with r. foot bent and face to the front, looking downwards; she carries Kephalos in both arms, supporting him under the l. side with her l.; his hands are extended upwards, and he is nude and beardless, with long floating hair. Eos has long thick hair, and wears a fillet, long girt chiton with looped-up sleeves, himation falling in *pteryges* on the r. side, and shoes; her wings are spread.

Ht. 3⅞ in. Millingen Coll., 1847. Mansell, *Brit. Mus. Photographs*, 809. Ancient base; patina.

481. **Eos carrying off Kephalos.** As the last; Eos has a bordered himation, and boots with patterns up the front.

Ht. 4¼ in. *Mon. dell' Inst.* iii. pl. 23; *Ann.* 1840, p. 152; Mansell, *Brit. Mus. Photographs*, 809. Small ancient base; beautiful green patina; fine markings on the wings.

482. **Typhon,** ending in two serpents below the waist; they have bearded heads, one of which he holds up with either hand.

Ht. ⅞ in.

483. **Head of Acheloös.** Hair and beard carefully treated; long moustache forked either side.

Ht. 2 in. Good archaic work. Square socket at back for fixing on a pole.

484. **Head of Acheloös,** winged.

Ht. $1\frac{3}{4}$ in. Good archaic work. Ring on top.

485. **Triton,** in a reclining attitude, with head to l., and r. hand extended; he is bearded, and his hair falls in a thick flat mass down the back; the body ends in a fish-tail, with pectoral and dorsal fins; pupils of eyes incised.

Ht. $3\frac{1}{2}$ in. Length 5 in. Borrell Sale, 1852. Has been fixed to some object.

486. **Medusa,** in flat repoussé relief. She wears a long sleeved chiton, and has tongue protruding, and hair in thick curls over the forehead, with long tresses extending on either side of the head and supported by the outstretched arms; the body ends in a bird's foot with four claws.

Ht. 8 in. Millingen Coll., 1847. The antiquity of this object is open to doubt.

487. **Group of Two Gorgons.** The one on the r. has two long tresses over each shoulder, himation over l. shoulder, and *endromides* with large tags; she extends r. hand to the other, and holds some object in l. The other has similar tresses and winged *endromides*; they appear to hold some object between them.

Ht. $4\frac{1}{4}$ in. Very much corroded, and details difficult to make out. Right arm of second Gorgon lost. The figures are supported by a stand, also of bronze, with astragalus moulding, and volutes below.

488. **Mask of Gorgon,** in a medallion, with grinning mouth.

Ht. $1\frac{1}{2}$ in. Has formed the lower part of a vase-handle (?).

489. **Gorgon.** She runs to r., in the archaic manner, with hands held up and wings spread; she has curly hair with a fringe in front, falling in a mass of elaborate curls down the back; her face is to the front, with protruding tongue. She wears a fillet with three rosettes, necklace, short close-fitting sleeved chiton, and *endromides* with tags.

Ht. $2\frac{3}{8}$ in. Feet restored.

490. **Siren.** The hair falls in a mass at the back, with a fringe on the forehead, and is confined by a fillet with three rosettes in front; the wings are crossed over the tail, and the feathers on the breast are carefully indicated. At the back of the head is a handle ending in a snake's head, as if in imitation of a jug.

Ht. $3\frac{7}{8}$ in. Kestner Coll., 1839. *Mon. dell' Inst.* ii. pl. 29; *Annali*, 1836, p. 58; Abeken, *Mittelitalien*, pl. 7, fig. 3.

491. **Winged Victory.** She moves to l. in the archaic running manner; her wings are spread and recurved, and in r. hand she holds out some object, while with l. she catches up her skirt. Her hair floats behind in a thick mass, with long curls falling over the shoulders, and she wears an *ampyx* with incised patterns and PLATE XIV.

himation falling in *pteryges* over r. shoulder. The feet rest on a stand, which may be a rough representation of a ship, with a triple ram on the l., and part of the *aphlaston* on the r.

Ht. 6¼ in. Payne Knight Coll. Murray, *Greek Bronzes*, p. 17; *Athen. Mittheil.* xi. (1886), p. 373. The figure is very flat at the back.

492. **Female Deity.** She stands with feet together and hands extended; her hair falls in a straight mass behind, with curls over the forehead, and she wears a *sphendonè* or raised crown, long sleeved chiton, himation with lozenge-border over shoulders, falling in *pteryges*, and shoes with turned-up toes. **PLATE XV.**

Ht. 11⅛ in. 1873. Much corroded; hands injured and *sphendonè* broken.

493. **Female Deity.** She stands on a plinth supported by two seated lions, with two rams' heads at the back; her l. foot is slightly advanced, her r. hand has been extended, and with l. she holds up her skirt. Her hair falls in a thick mass behind, with tresses on the shoulders, and plaits fastened up with rosettes over the forehead; she wears a beaded fillet, necklace with *bulla*, long chiton, and himation over r. shoulder falling in stiff *pteryges*.

Ht. 8⅛ in. Right hand lost; corroded. *Arch. Zeit.* 1846, p. 221.

494. **Winged Female Figure.** She stands with l. foot slightly advanced, holding up a fruit in r. hand, while with l. she holds up her skirt in the attitude characteristic of Spes; she has wings spread, straight smooth hair, beaded fillet, *polos*, long bordered chiton, and himation over r. shoulder, falling in *pteryges*.

Ht. 9½ in. High ancient base, with three branches attached, ending in ivy-leaves above. Right wing and polos broken.

495. **Winged Female Figure.** She moves to r., in the archaic running manner, with face to front; r. arm downwards, l. elbow resting on knee with hand raised. She has long hair falling in a thick mass on each shoulder; she wears a flat cap with egg-pattern round the brim, and short bordered chiton with a stripe of chevrons down the front, and thick girdle.

Ht. 4½ in. Blacas Coll., 1867. Left foot lost. Reinach, *Repertoire*, ii. p. 808, No. 1.

496. **Female Figure** of archaic type, almost like a *xoanon*. She stands with feet together and hands extended, the r. palm upwards; in the l. she has held a bird (?). Her hair is parted and falls in a thick mass behind, tied at the neck; she wears a long girt chiton. In general characteristics this figure resembles the tufa figure from the Polledrara tomb (Micali, *Mon. Ined.* pl. 6, 1).

Ht. 4⅞ in. Millingen Coll., 1836. Mansell, *Brit. Mus. Photographs*, No. 741, fig. 1.

497. **Female Deity.** She stands with feet together, and r. hand held up; her hair falls in straight tresses, and she wears a high peaked cap, long sleeved chiton and himation over shoulders, both with rich borders, and laced boots; with l. hand she draws aside the skirt of her chiton.

Ht. 6¼ in. Perugia, 1838. Mansell, *Brit. Mus. Photographs*, No. 806, fig. 1. A similar figure, now in Berlin, is given in Micali, *Antichi Monumenti*, pl. 15. Right hand broken off.

498. **Man and Woman Embracing.** The man stands with l. foot advanced, and places r. arm on the r. shoulder of the woman on his l., looking round at her; his l. hand is placed on her l. shoulder from behind. He has long hair, beard and moustache, and wears a *sphendonè*, shoes, and himation over l. shoulder, falling in *pteryges*. The woman turns to him, placing r. hand on his r. shoulder; with l. hand she holds up her skirt with the action characteristic of Spes. She has rather short hair rolled up over a *sphendonè*, shoes, long chiton with sleeves to the elbow, the upper part embroidered, and himation over r. shoulder, falling in *pteryges*, and decorated with trefoils.

Ht. $4\frac{3}{8}$ in. Payne Knight Coll. *Spec. Ant. Sculpt.* i. pl. 4; Gerhard, *Ant. Bildw.* pl. 302, figs. 4, 5; Reinach, *Repertoire*, ii. p. 17, No. 6; Bernoulli, *Aphrodite*, p. 47, no. 31, identifies these figures as Aphroditè and Ares. Finely-executed and graceful work. Small square ancient base.

499. **Male Figure.** He stands with r. foot drawn back, r. hand extended, l. on hip; he is beardless, with hair rolled up at the back under a fillet which has three rosettes in front, and wears shoes with turned-up toes.

Ht. $4\frac{3}{8}$ in. From Torre Annunziata. Bequeathed by Sir W. Temple, 1856. Small ancient base, in which are two holes for attachment, on a high plinth. Good patina.

500. **Athlete.** He stands with r. leg drawn back; his l. hand is held downwards, and in r. is a stone (?); he is beardless, with hair drawn down over the forehead and falling in a thick mass behind.

Ht. $3\frac{1}{4}$ in. Blacas Coll., 1867. Ancient base; green patina.

501. **Athlete.** He stands with r. foot drawn back, r. arm raised, and l. by his side; he is beardless, and wears a conical cap.

Ht. $4\frac{1}{2}$ in. Blacas Coll., 1867. Right hand lost; very rude work.

502. **Athlete with Diskos** (?). He stands with l. foot drawn back, holding up the *diskos* in r. hand; in l. he holds up some other object; he is beardless, and wears a sort of cap (?) covering the head and shoulders.

Ht. $3\frac{3}{8}$ in. Castellani, 1873. Rude work; small ancient base.

503. **Athlete.** He stands with l. foot advanced and hands slightly extended; he is beardless, and his hair is rolled up at the back.

Ht. $3\frac{1}{4}$ in. Blacas Coll., 1867. Patina; rather corroded.

504. **Athlete with Diskos.** He stands with l. leg advanced, holding the *diskos* in r. hand, l. behind his back; he is beardless, with fillet, and a thick mass of hair falling on the back of the neck.

Ht. $4\frac{7}{8}$ in. Towneley Coll. Very rude work.

505. **Athlete.** He stands with l. foot advanced, holding out both hands together in front as if clasping some object in them; he is beardless, with a thick mass of hair rolled up at the back.

Ht. $3\frac{1}{2}$ in.

506. **Actor.** He stands with feet together and arms akimbo; he has a long pointed beard and long hair in a flat mass of curls down the back; he wears a conical cap and short chiton to the hips.

Ht. $3\frac{1}{8}$ in. Payne Knight Coll. (lxxvii. 5).

507. **Grotesque Figure.** He stands with hands placed on his stomach; he is beardless, and has a large nose; on his head is a sort of loop.

Ht. $2\frac{3}{8}$ in. Bequeathed by Sir W. Temple, 1856. Feet lost; very rude work.

508. **Group of two youthful Gymnasts.** One leans right back, with hands raised and fists clenched; his head rests on that of the other, who stoops down on tiptoe in the opposite direction, with hands extended. The second wears a short girt chiton, and has long hair divided into two masses, the ends of which the other holds in each hand. **Plate XII.**

Ht. $3\frac{1}{8}$ in. Hertz Coll., 1859 (*Cat.* 795). Has formed the handle of a vase.

509. **Male Figure.** He stands with feet together, r. hand extended, and l. placed on side; he is beardless, and his hair is rolled up on the neck behind, falling in a thick mass over the forehead; he wears a fillet, himation over l. shoulder falling in *pteryges*, with border of chevron-and-dot pattern, and *endromides* with pointed toes, laced up the front and elaborately embroidered. **Plate XVI.**

Ht. $6\frac{3}{4}$ in. From Pizzirimonte near Prato, Tuscany. Payne Knight Coll. (xcvii. 1). Gori, *Mus. Etr.* i. pl. 2; Mansell, *Photographs in Brit. Mus.* 804. Exquisite patina; fine archaic work, the hair and eyes especially being very delicately rendered.

510. **Male Figure** (Apollo ?). He stands with l. foot slightly advanced, and hands straight down by his sides; he is beardless, with long hair falling in two plaits over each shoulder and a row of long formal tresses down the back.

Ht. $8\frac{3}{8}$ in. From Chiusi. Castellani, 1873. Reinach, *Repertoire*, ii. p. 78, No. 5. Ancient base in which are four holes for attachment. The figure is very archaic in style, resembling the so-called Apollo of Tenea and similar statues.

511. **Male Figure.** He stands with l. foot advanced and hands straight down by his side; he is beardless, and his hair falls in a flat mass behind, confined with a fillet, with a row of formal curls over the forehead.

Ht. $8\frac{1}{4}$ in. The arms have been made separately and attached. Very archaic.

512. **Male Figure.** He stands with l. leg slightly advanced; his r. hand has held a spear (?), and his l. holds a fragment of some object. He is nude and beardless, and his hair is drawn down over the forehead in elaborate spiral curls (*κέρατα*) and closely curled over the head, falling in a thick mass on the back of the neck.

Ht. $10\frac{3}{8}$ in. From Chiusi. Castellani, 1873. Fine patina; slightly archaic. Feet lost.

513. **Male Figure.** He stands with l. foot slightly advanced and r. hand raised, and has held up some object in either hand; he is nude and beardless, with a thick mass of closely-curling hair.

Ht. 8½ in. Hamilton Coll. 9. Micali, *Mon. Ined.* pl. 11, fig. 2; Reinach, *Repertoire*, ii. p. 87, No. 1, p. 202, No. 7; Mansell, *Brit. Mus. Photographs*, No. 804. Patina.

514. **Male Figure** (Ἐγχριόμενος). He stands with l. foot slightly drawn back, holding out an *alabastron* in r. hand; l. hand held downwards with open palm to receive the oil. He is nude and beardless, and has long hair combed down in front over a fillet and plaited at the back in two long plaits, brought round the head and fastened in front (the κρώβυλος according to Schreiber in *Athen. Mittheil.* viii. (1883), p. 246 ff., but see Studniczka in *Jahrbuch*, xi. (1896), p. 248 ff.). **Plate XVI.**

Ht. 9¾ in. From Southern Italy. Payne Knight Coll. (ii. 1). *Spec. Ant. Sculpt.* i. pl. 15; *Monuments Grecs*, ii. No. 23 (1895–7), pl. 15, p. 1 (traced to the Argive school of sculpture); *Sitzungsber. d. k. bayer. Akad. d. Wiss. Phil.-hist. Cl.* 1897, ii. pt. 1, pl. 6, p. 129; Reinach, *Repertoire*, ii. p. 91, No. 7. Fingers of left hand injured. Patina; good archaic style; according to Furtwaengler (*op. cit.*), an Ionic-Attic work of 480–470 B.C. Ancient base; on the head, the support of a mirror with volute patterns.

515. **Male Figure.** He stands straight with hands extended; he is beardless and wears a conical cap of rough skin. On his head is an indication that the figure has formed the support of a mirror. **Plate XVI.**

Ht. 7½ in. Payne Knight Coll. (ii. 2). Found in 1790 in a garden near Rome, together with No. 548. *Sitzungsber. d. k. bayer. Akad. d. Wiss. Phil.-hist. Cl.* 1897, ii. pt. 1. pl. 5, p. 127; Murray, *Greek Bronzes*, p. 23. Fingers of both hands injured. Good late archaic style, by Furtwaengler (*op. cit.*) traced to Ionic-Attic work of 480–470 B.C. Ancient base.

516. **Male Figure.** He stands with l. foot advanced, holding out a ball or fruit in r. hand; he is beardless, with hair in formal curls over the forehead and falling in a mass of formal curls on the back of the neck.

Ht. 7 in. Micali, *Mon. Ined.* pl. 11, fig. 1; Reinach, *Repertoire*, ii. p. 222, No. 7. Right foot lost; left hand injured. Rude in style and in bad condition.

517. **Male Figure.** He stands with feet close together and hands close by his sides; he is beardless, with hair falling in a straight flat mass on the shoulders, and wears a *petasos*.

Ht. 4⅝ in. Hamilton Coll.; formerly in Gaddi Coll., Florence. Micali, *Mon. Ined.* pl. 17, fig. 1; Reinach, *Repertoire*, ii. p. 80, No. 3. Coarse workmanship. Ancient base.

518. **Male Figure.** He stands with l. foot advanced and l. hand extended; his r. hand is raised and has held a spear. He is beardless and has thick smooth short hair and large coarse features; the eyes are pierced.

Ht. 10⅝ in. *Jahrbuch*, vii. (1892), p. 137, note 23.

519. **Male Figure.** He stands with l. foot advanced and r. drawn back; in r. hand he holds a sickle (?), l. extended; he is beardless, with long hair rolled up at the back.

Ht. $3\frac{1}{2}$ in. Hertz Coll., 1859 (*Cat.* 575).

520. **Male Figure.** He stands in a stiff attitude, with hands on hips and upturned face; his hair falls in a thick flat mass on his shoulders, and he wears a conical cap with ear-flaps.

Ht. $4\frac{1}{8}$ in. Rude work.

521. **Male Figure.** As the last, but not so rude, and in better condition.

Ht. $3\frac{3}{4}$ in. Payne Knight Coll. (xcvii. 9). Mansell, *Brit. Mus. Photographs*, No. 741, fig. 3.

522. **Male Figure.** He stands with l. hand by his side, holding out an egg (?) in r.; he is beardless, and wears conical cap, himation over l. shoulder, and shoes with pointed turned-up toes; his hair falls in a thick flat mass behind. **Plate XII.**

Ht. $4\frac{1}{2}$ in. 1864. Mansell, *Brit. Mus. Photographs*, No. 806, fig. 2. Small ancient base.

523. **Male Figure.** He stands with r. hand held down, palm outwards; he is beardless, with hair falling straight to the neck, and wears shoes, and a bordered himation over l. shoulder, in which his l. arm is muffled.

Ht. $4\frac{1}{2}$ in. Millingen Coll., 1847. Has been attached to some object; on the piece for attachment is a moulded tongue-pattern.

524. **Male Figure.** He stands with r. leg drawn back, resting on l. foot; his hands hang by his side, and under l. arm he holds some iron object too corroded to make out. He is beardless, and his hair falls in flat masses down the back; he wears a *petasos*, on the top of which is a sort of crest, through which passes a ring for suspension.

Ht. $8\frac{3}{8}$ in. Much corroded; left arm much injured.

525. **Male Figure.** He stands with feet together and hands down by his side; he is beardless.

Ht. 4 in. Millingen Coll., 1847. Rather rude; elongated proportions.

526. **Male Figure.** He stands with r. foot drawn back and l. leg slightly advanced, his hands held up somewhat in the manner of the Diadumenos of Polycleitos; he is beardless, with closely-curling hair, and infibulated phallos, and wears a garment twisted round his waist. This figure may represent a boxer.

Ht. $3\frac{5}{8}$ in. Castellani, 1873. Ancient base.

527. **Male Figure.** He stands with feet close together; he is beardless, and wears a conical cap with thick brim, on which are two ears or projections, long chiton, and himation in which l. arm is muffled.

Ht. $4\frac{1}{4}$ in. Right hand lost. Very rude.

528. **Female Figure.** She stands with feet close together, r. hand slightly extended, l. on hip ; she wears a peaked cap with brim, long chiton, and shoes with turned-up toes.

Ht. 4¼ in. Payne Knight Coll. (xcvii. 2). Mansell, *Brit. Mus. Photographs*, No. 806, fig. 3. Somewhat Phœnician (?) in style.

529. **Male Figure.** He stands in a stiff attitude, with l. foot slightly advanced, and hands on hips ; he is beardless, and his hair is treated in an Egyptian fashion over the forehead and back of neck.

Ht. 6 in. Hamilton Coll. 92. Somewhat Egyptian (?) in character.

530. **Male Figure (Heracles ?).** He stands with l. leg advanced, r. hand bent in front of body, and l. hand extended ; he is bearded, with hair looped up at the back.

Ht. 2⅝ in. Blacas Coll., 1867. Feet and left hand lost.

531 **Group of Two Men.** The one on the l. stands on l. leg, with l. hand on hip and r. placed on the other's shoulder ; he is bearded, and wears a crested helmet with cheek-pieces turned up, and chlamys fastened with a brooch in front. The other is beardless, with long hair, fillet, and chlamys ; he stands on l. leg, with r. hand on breast.

Ht., with base, 3⅞ in. Hertz Coll., 1859 (*Cat.* 573) ; see *Cat.* of Hertz Coll., 1851, pl. 4, fig. 1. Ancient base. Corroded.

532. **Two Men in Combat,** forming an ornament of a vase or other object, in relief. The one on the l. (Heracles ?) wears a skin ; the other is bearded, and has a short chiton and shield ; each brandishes a sword or club in one hand over his head. Below is a border of leaves and buds inverted, united by volutes.

Ht. 2 in. Towneley Coll.

533. **Female Figure.** She stands with l. foot advanced, both feet flat on the ground ; hands extended, the r. pointing with fore-finger and thumb and the l. clenched. Her hair is arranged in elaborate curls over the forehead and rolled up over a fillet at the back ; she wears shoes with turned-up toes and a himation over l. shoulder tightly drawn round the r. side, and falling in carefully-rendered folds on the l. ; it is smooth at the back, and is weighted at the ends.

Ht. 4⅛ in. Montagu Taylor Sale, 1897. Patina on the drapery, which is only slightly archaic in style ; hair very carefully treated.

534. **Female Dancer.** She stands on the r. foot, the l. being raised behind her, and looks down to r., with r. hand held up and l. placed on hip ; she wears a long woollen chiton *schistos* girt at the waist, the deep folds indicated by wavy lines ; down the r. side is a seam ; her hair is rolled up all round in a thick mass of plaits meeting on the forehead. **Plate XII.**

Ht. 4⅛ in. Payne Knight Coll. (lxxvii. 9).

535. **Female Figure.** She stands with l. leg slightly advanced, r. hand extended, and l. placed on hip; she has two rows of curls over the forehead, and wears a peaked cap, *sphendonè*, earrings, necklace, and long Ionic chiton.

Ht. $4\frac{1}{8}$ in. Feet broken.

536. **Female Figure.** She stands with feet together and l. hand muffled in drapery; her hair is gathered in a formal mass behind, and she wears a wreath, long chiton, and himation over l. shoulder, embroidered with stars; the eyes are pierced.

Ht. $5\frac{1}{2}$ in. Millingen Coll., 1847. Right fore-arm lost. The figure stands on a high circular plinth with flat square top (original).

537. **Female Figure.** She leans backwards, with hands straight down by her sides; her hair falls low down on the forehead and in long parallel wavy tresses behind; she wears close-fitting drapery (?) and shoes with turned-up toes.

Ht. $3\frac{1}{2}$ in. Coarse work; very flat. Original base.

538. **Female Figure.** She stands with l. foot advanced, r. hand on hip, l. extended palm upwards; she wears a peaked cap, long sleeved chiton with border of chevrons and circles, and shoes with turned-up toes.

Ht. $4\frac{1}{2}$ in. Hamilton Coll. 85. Very rude.

539. **Female Figure** in relief. It has been attached to some piece of furniture, with a spike for insertion, on which is a large lotos-bud; on this the figure moves to r. in the archaic running manner, with hands on her knees; she wears a *tutulus*, long chiton and himation with borders, and shoes with turned-up toes.

Ht. $4\frac{3}{8}$ in. Todi, 1887.

B. ARCHAIC ETRUSCAN MIRRORS (540–553).

540. **Satyr and Maenad.** On the l. a nude ithyphallic **Satyr** plays on the double flutes; he stands on r. leg, and with l. keeps time to the music; his face is obliterated. Before him dance a **Maenad** and a **Satyr** to l., the Maenad looking to r., with r. hand raised; she wears bracelets, shoes, and long sleeved chiton and himation over r. shoulder; her chiton does not cover the pubes. The Satyr is bearded and ithyphallic, and wears a fillet and panther's skin; he raises l. arm over his head, and with r. endeavours to grasp the Maenad.

Diam. $6\frac{1}{2}$ in. Ht. 9 in. 1853. Gerhard, *Etr. Spiegel*, iv. p. 8, Paralipomena, 236*a**; v. pl. 38, p. 49. Fine archaic style. In exergue, palmette and tendrils; round the design, ivy-wreath. The surface is much damaged by corrosion and the details obscured.

541. **Woman between two Men.** In the centre is a woman to l., holding up her skirt with l. hand; she wears a *tutulus* and himation. Confronting her is a bearded man gesticulating with both hands as if conversing; he wears a conical cap and chlamys. On the r. is a beardless man with r. foot advanced, gesticulating with r. hand, of which the fore-finger is extended; he wears a chlamys over l. arm, and in l. hand is a myrtle-branch. On the extreme l. is a

plant with poppy-like flowers in fan-shaped bunches, on which is perched a dove; in the exergue, a vine. Round the design, myrtle-wreath, springing from a palmette on the handle.

Diam. $4\frac{7}{8}$ in. Ht. $6\frac{3}{8}$ in. Towneley Coll. Gerhard, *Etr. Spiegel*, iv. pl. 414, 2, p. 74; Byres, *Hypogaei of Tarquinia*, part 5, pl. 7. A fine specimen of severe archaic drawing.

542. **Heracles carrying off Malachè** (design in low relief). **Heracles** stoops forward and lifts Malachè off the ground on to his l. shoulder, having locked his l. arm round her waist; in r. hand is his club. He is beardless, and has short elaborately-curled hair, carefully rendered, confined with a fillet; he wears a short chiton fastened up round the waist and the lion's skin tied at the throat, the end of its tail tied in a knot. In the field are his quiver and bow; below him is incised ƎꟻƎƆƎƆƎH, *Herecele*. **Malachè** appears to be resisting him, and moves away with l. foot raised; her r. hand is placed on his waist and l. hand on his head. Her hair is gathered up under a double *sphendonè*, with two rows of curls in front; she wears a sleeved woollen chiton and himation with border of chevrons and dots, falling in rich folds, at the ends of which are weights. Below her is inscribed: ↓V>A∨M, *Mlacuch*. Round the design, a band of elaborate palmettes. **PLATE XVIII.**

Diam. 7 in. Hamilton Coll. Lanzi, *Saggio*, ii, p. 163; Gerhard, *Etr. Spiegel*, iv. pl. 344, p. 88, and iii. p. 147, see pls. 159, 160; Byres, *Hypogaei of Tarquinia*, part 5, pl. 8; Braun, *Tages*, pl. 3; Jahn, *Arch. Aufs.* p. 122; Panofka, *Die Malachisch*, pl. 2, 1, p. 226 (*Berl. Akad. Abhandl.* 1846); Gerhard, *Schmückung d. Helena*, p. 9, note 40; Moses, *Antique Vases, etc.*, pl. 66; Vaux, *Handbook to Brit. Mus.* p. 422; Roscher, *Lexikon*, ii. p. 3074 (*s.v.* Mlacuch); Murray, *Greek Bronzes*, p. 37; Friederichs-Wolters, 198; Corssen, *Sprache der Etrusker*, i. p. 339; Fabretti, *C. I. Ital.* 2528. Also a print in the British Museum (Greek and Roman Antiquities, Departmental Library). The subject is not otherwise known, but the type appears to have been that of Peleus and Thetis (see *Brit. Mus. Cat. of Vases*, ii. p. 25). Gerhard connects Malachè with Malacisch, a name associated on mirrors with bridal toilet scenes, and therefore probably an epithet of a bride. This mirror is a very fine specimen of archaic Etruscan work; the figures are carefully modelled, and the bronze in very fine condition. The hair is worked in wavy lines of minute globules. On the handle, at the back, a palmette.

543. **Winged Aphroditè and Erotes,** or perhaps a goddess between two worshippers (cf. Collignon, *Hist. de la Sculpt. Grecque*, pp. 233, 379). In the centre is **Aphroditè** to l., with l. arm bent back over her shoulder, holding up her skirt in r. hand; she has long hair confined by a fillet, bracelet on l. arm, and drapery over lower limbs with border of dots, and winged *endromides*. From her hips spring two pairs of wings, recurved at the ends; below her, in the exergue, is a low stool. On either side confronting her is a diminutive male figure, with long hair and fillet, extending both hands towards her; they wear shoes with turned-up toes, and the one on the r. holds an olive branch in l. hand. Round the design are a plait-band and a wave-pattern.

Diam. $5\frac{1}{2}$ in. Found at Palestrina, 1872. Castellani, 1884 (*Sale Cat.* No. 418). *Mon. dell' Inst.* ix. pl. 56, fig. 1; *Ann.* 1873, p. 126; *Bull.* 1873, p. 8; Gerhard-Körte, *Etr. Spiegel*, v. pl. 12, p. 18; Murray, *Greek Bronzes*, p. 34. Archaistic style and good drawing; found with another of late free style. For unwinged Erotes, cf. Gerhard, *Etr. Spiegel*, iv. pl. 399, and Körte, *ibid.* v. pl. 20. Handle broken off.

544. **Heracles and the Hydra.** **Heracles** on the r. moves to l., looking back, and brandishing his club in r. hand; his l. is bent round, holding two apples (unless the nostrils of the lion are here seen through his hand). He is beardless, and his hair is arranged in close curls; over his l. arm is the lion's skin, and between his feet is his quiver. He is inscribed ΗΕΡΚVΕ, *Herkle.* On the l. **Athenè** moves to l., looking back, with arms drawn up in an attitude of surprise; in l. hand she holds a spear, across the lower end of which are ten small cross-bars. She has rich flowing hair confined with an *ampyx*, and recurved wings; she wears two pairs of armlets, long chiton and *peplos* hanging from her arms in *pteryges*, and aegis with Gorgoneion, on either side of which is a snake. She is inscribed ΑΞϤΕИΕϤ, *Menerfa.* On the extreme l. are seen three heads and part of the coils of the hydra, preparing to attack them. **PLATE XVII.**

Length 11¼ in. Diam. 6¼ in. From Perugia. Towneley Coll. Gerhard, *Etr. Spiegel*, ii. pl. 134, iii. p. 129; Dempster, *Etr. Regal.* pl. 6; Gori, *Mus. Etr.* ii. p. 411; Millin, *Gal. Myth.* ii. pl. 172 *bis*, p. 249, no. 436; Moses, *Antique Vases, etc.*, pl. 67; Byres, *Hypogaei of Tarquinia*, part 5, pl. 7; Passeri, *Paralip. ad Dempster*, p. 28; Lanzi, *Saggio*, ii. 7, p. 162, pl. 11, no. 1; Vaux, *Handbook to Brit. Mus.* p. 421; Conestabile, *Monum. di Perugia*, iv. pl. 77 = 103, fig. 1, p. 462, No. 690; Vermiglioli, *Iscriz. Perugine*, pl. ii. 2, p. 52; Fabretti, *C. I. Ital.* 1063. The handle is in the form of a club, ending in a lion's head. Round the design is an ivy-wreath with berries; in the exergue, a band of hatched triangles, with a flat palmette below. The drawing is unusually fine, with traces of archaism, and may be compared with the red-figured vases of the "strong" period; for a mirror of similar style, see *Mus. Greg.* i. pl. 36, fig. 2.

545. **Orion crossing the Sea.** He runs in the archaic manner to r., looking back; he has long hair, and markedly Etruscan features (cf. *Brit. Mus. Cat. of Vases*, ii. B 61–64). Below him the ocean is indicated by a wavy line and seven fishes swimming to l. Round the design, an ivy wreath.

Diam. 6⅜ in. Payne Knight Coll. 82. Inghirami, *Mon. Etr.* ii. pl. 90, p. 758; *id. Un Specchio mistico*, Fiesole, 1825, with plate; Gerhard, *Etr. Spiegel*, iv. pl. 289, fig. 2, p. 21. Handle lost; good patina.

546. **Aphroditè and Eros.** **Aphroditè** stands to l., with r. foot advanced, holding a flower in l. hand and presenting another with r. to Eros. She wears a coif twisted round her hair, earrings, long chiton, and himation with border of dots and small weights at the points of the folds. **Eros** wears a fillet, and holds a mirror in r. hand and a flower in his outstretched left; he has no wings; at his feet is a dog fawning upon him. In the exergue, a cock and a mouse (?), both to l. On either side of the design, an ivy-branch.

Diam. 5½ in. From Chiusi. Castellani, 1873. Gerhard-Körte, *Etr. Spiegel*, v. pl. 14, p. 20. Cf. Longpérier, *Notices des bronzes du Louvre*, No. 170, p. 40. Careful execution.

547. **Winged Goddess,** forming the stand of a mirror or handle of a patera. She stands on l. leg with r. hand by her side and l. hand behind her; her hair is arranged in parallel plaits gathered up at the back. She wears a twisted bracelet on r. arm, shoes, long chiton, and himation drawn closely round her; the breasts are left bare. On her head is the support of the mirror, formed of

two long leaves ending in rosettes ; below is a small base supported by two dolphins standing on their tails.

Ht. 10 in. Towneley Coll. Wings cast in one piece and attached by a nail.

548. **Stand of Mirror,** in the form of a **Female Deity.** She stands with l. foot slightly advanced, holding up her skirt with l. hand in the attitude characteristic of Spes ; in r. hand she holds up a Sphinx seated to r., with face turned to the front, long hair, *polos* on head, and wings recurved. On each shoulder is a similar Sphinx standing on hind legs holding up the support of the mirror, in the middle of which is a palmette. The goddess has long curly hair falling in a wavy mass behind, with tresses on the shoulders, and wears a beaded fillet, long chiton, himation falling in *pteryges* on r. side, and shoes with turned-up toes.

Ht. 9¼ in. Payne Knight Coll. (lxii. 4). Found in a garden near Rome, 1790 (see No. 515). *Spec. Ant. Sculpt.* ii. pl. 6 (the ape under the figure in this engraving does not belong here) ; Reinach, *Repertoire*, ii. p. 328, No. 4 ; Bernoulli, *Aphrodite*, p. 45, No. 27 ; Körte in *Arch. Studien H. Brunn dargebracht*, p. 29. Tails of both Sphinxes on the shoulders lost.

549. **Stand of Mirror,** forming figure of **Aphroditè.** She stands with l. foot slightly advanced, and holds a pomegranate in r. hand, while with l. she holds up her skirts in the Spes attitude ; on each shoulder stands a lion supporting the mirror with fore-paws, its head thrown back on its r. side and turned to the front. Aphroditè has long hair parted and falling in thick masses down the back ; she wears a broad fillet, long sleeved chiton of crinkled material, and himation with maeander border over r. shoulder, falling in *pteryges* ; the hair is finely rendered.

Ht. 9 in. Payne Knight Coll. (lxxii. 4). The mirror is supported by a pad on the head of the figure.

550. **Stand of Mirror,** formed by a figure of **Aphroditè** (?). She stands with r. foot advanced and l. hand slightly extended, holding out a fruit in r. hand ; her hair is parted and rolled up all round, and she wears a fillet, long under-girt chiton, and laced-up shoes.

Ht. 8 in. Payne Knight Coll. (lxxii. 3). Good archaic work. The support of the mirror ends in volutes and half-palmettes, and on the face is engraved a palmette.

551. **Stand of Mirror,** formed by a figure of **Aphroditè.** She stands with feet together, r. hand held out palm upwards, l. on hip ; her hair falls in a thick mass, and she wears long chiton and himation with chevron border over r. shoulder, falling in *pteryges*. The mirror is supported by two swans back to back.

Ht. 7½ in. Towneley Coll. Ancient base.

552. **Stand of Mirror,** formed by a figure of **Aphroditè.** She stands with feet close together, holding a dove to her breast in r. hand and holding up her drapery with l. She has short hair (which is carefully rendered), and wears a thick beaded fillet, long chiton with sleeves to the elbow, and himation over r. arm, falling in *pteryges* on the r. side ; both garments are ornamented with stars and bordered with a pattern of circles and chevrons.

Ht. (including mirror), 11⅛ in. From Naples. Payne Knight Coll. (lxxxix. 40). Bernoulli, *Aphrodite*, p. 45, no. 27. The mirror has a broad flange, deeply milled, and a ring or other object has been attached at the upper edge.

553. **Stand of Mirror,** formed by the figure of a man. He stands with l. leg bent and hands raised, the r. drawn back, with two fingers extended as if holding a spear by the *amentum*, the l. extended with open palm; he is bearded, with hair rolled up in front and behind.

Ht. $8\frac{1}{4}$ in. Castellani, 1873. Small ancient base; on the head is a sort of pad, on which rests the support of the mirror.

C. CISTAE, VASES, CANDELABRA, etc. (553–601).

554. **Cista.** Round the upper part of the body is a frieze of Gorgons in relief, each embossed from the same mould, running to r. in the archaic manner, with faces to the front; they wear short tightly-girt chitons ornamented with a punctured pattern, and have protruding tongues, a fringe of curls over the forehead, with two tresses falling on either side of the face. Between each two are the foreparts of two snakes intertwined with heads erect and confronting. The feet are in the form of lions' claws; above each is a bust of a Siren in relief with wings spread. On the lid is an archaic figure of a woman with hair rolled up under a fillet and long girt embroidered chiton with *apoptygma*; l. foot slightly advanced and arms bent.

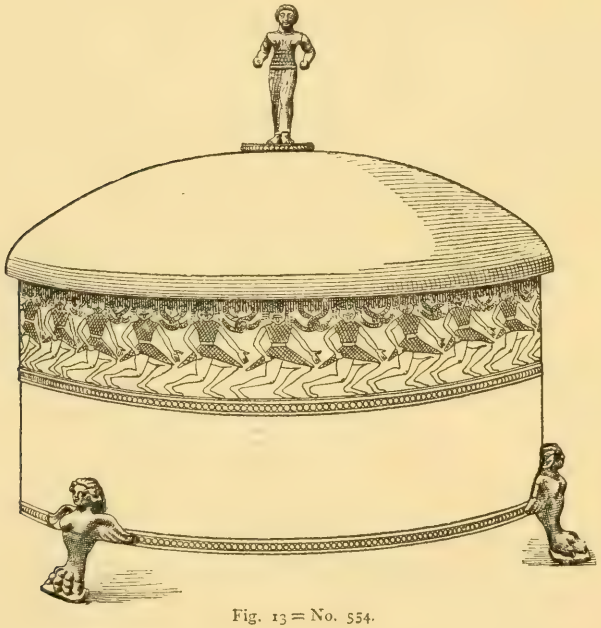

Fig. 13 = No. 554.

Fig. 14 = No. 554.

Ht. 12 in. Diam. $11\frac{5}{8}$ in. From the Hope Sale, 1849. The top is battered.

555. **Hermes Criophoros,** probably from the top of a cista or lebes. He stands with l. leg advanced, and is nude and slightly bearded, with a row of formal curls over the forehead ; with r. hand he holds the fore-legs, with l. the hind-legs, of a ram which he carries on his shoulders. The type is perhaps derived from Onatas. PLATE XIII.

Ht. 4⅛ in. Civita Castellana, 1893. Murray, *Greek Bronzes*, p. 26. A series of similar figures is given in *Mon. dell' Inst.* ix. pl. 6. For the subject generally see Veyries, *Sur les Criophores Grecs* ; *Ann. dell' Inst.*, 1879, p. 143 ff. ; Roscher, *Lexikon*, i. p. 2394 ff. ; Furtwaengler, *Coll. Sabouroff*, ii. pl. 146. Veyries regards these figures as mortals with victims for sacrifice ; see Preller, *Gr. Mythol.*[4] i. p. 420, note 4.

556. **Man Reclining,** probably from the top of a cista. He reclines on l. side, with l. arm on a cushion (perhaps an inflated *askos*), and l. hand extended, holding out a *patera* in r. hand ; he has long hair drawn in at the neck and falling in a thick mass down the back, pointed beard and moustache, all carefully rendered. He wears a long chiton with incised stripes and lozenge borders, and himation over l. shoulder with thick border and patterns of wavy lines and dots.

Ht. 6⅛ in. Length 13¼ in. Millingen Coll., 1836. Vaux, *Handbook to Brit. Mus.* p. 418. Good archaic work.

557. **Amphora.** The handles are formed by two nude youthful athletes with thick hair, bent backwards so as to support the mouth of the vase, holding the tails of two lions in their hands ; their muscles are highly developed. They stand on lotos-flowers, below which are Sirens to the front, wearing fillets with rosette, wings recurved ; below, a palmette and volutes.

Ht. 22¾ in. From Vulci. Pourtalès Coll., 1865 (*Cat.* 718). *Jahrbuch*, vii. (1892), p. 137, note 23. Cf. Micali, *Mon. Ined.* pl. 16, fig. 11. Good archaic work, with much boldness and felicity of design. Rim restored ; round it, a double wave pattern.

558. **Lebes.** On the cover, in the centre is a goddess holding out a fruit (?) in r. hand and holding up her skirt in l., in the 'Spes' attitude ; she wears a cap or *polos*, long sleeved chiton and himation, and her hair falls in parallel waves in the front of her ears and in a mass down the back. Round the edge are four Sirens, to the front, with wings spread and hands held up, alternating with four horsemen to r., seated on the r. side of their horses with feet extended to r. They are beardless, with long thick hair, arranged in semi-Egyptian fashion.

On the body, tongue-pattern, and lotos flowers and buds alternating.

Ht. 17 in. From Capua. Castellani, 1873. *Arch. Zeit.* 1869, p. 35, No. 6.

559. **Lebes.** On the cover, in the centre, is a *diskobolos*, beardless and nude, standing with l. foot advanced, l. hand raised, and in r. the *diskos*. Round the edge are three beardless horsemen galloping to l., two of them seated on the r. side of their horses, as if in the act of dismounting.

On the body tongue-pattern. The vase rests on a stand with three feet in the form of lion's claws. The surface is formed of thin plates of bronze riveted on; these are broken away in places.

Ht. 18½ in.

560. **Lebes.** Round the body is incised a frieze representing (*a*) **Hercules driving away the oxen from Cacus: Hercules** moves to r., looking back, holding his club in r. hand and bow in l.; his hair falls in thick curls over the forehead, and he wears the lion's skin. In front of him are seven oxen, four walking together, followed closely by the three others; on the l. is **Cacus** slung up to a tree with head to l., to which he is fastened by the hands and feet. In front of the oxen a dog walks to r., looking back. The rest of the frieze on this side is occupied by animals: on the l., two panthers devouring a ram, which lies on its back, with l. foreleg in the air; lion and bull confronted, the latter kneeling on l. foreleg; lion and boar confronted, between them a tree, and on the r. three trees, beyond which is a lion crouching to r. On the r., between two trees, a lion seated to r. and two panthers walking to r.; two dogs pursuing a deer to r.; three trees.

(*b*) Chariot-race and wrestlers, perhaps representing **funeral games:** (1) In the chariot-race are six bigae driven at full speed to r.; the fourth overlaps the third. The drivers are beardless, except the second, and wear short girt chitons; those of the first and fifth chariots are looking back. On either side of the scene is a Doric column. (2) In this scene are three groups of wrestlers in various attitudes, nude and beardless; the pair on the r. grasp each other with r. hand by the wrists; the one on the r. in the central group is being beaten down on one knee. On the l. of the scene is the trainer looking on, nude and beardless, with a wand in r. hand and a thong (?) in l.; between the first two groups from the l. is a flute-player to l. On the r. a Doric column. Above the frieze is tongue-pattern; below, a band of lotos and honeysuckle-pattern. Round the lip, bead-moulding and egg-pattern.

On the cover, in the centre, is a group representing **Heracles and Augè** (or perhaps Hades and Persephonè); Heracles seizes Augè from behind, placing l. arm round her waist and grasping her r. wrist with his r. hand. He is nude and bearded, and wears a fillet with rosettes; in l. hand he has held some object; she has long tresses, and wears a cap open behind, earrings, long bordered chiton with *apoptygma*, and woollen under-chiton.

Round the edge are **four Amazons** riding to r.; they have long tresses and wear Phrygian caps, bracelets, short chitons with belts, and *anaxyrides* ornamented with lozenge-pattern, with knee-caps. Each has a bow in l. hand and a quiver slung at back, from which two are drawing arrows with l. hand.

Ht. 26½ in. Found at Capua in 1847, together with a vase signed by Euergides. Minervini, *Mon. Ant. di Barone*, pls. A, B, p. 117; *Mon. dell' Inst.* v. pl. 25, and *Annali*, 1851, p. 36 ff., pl. A.; Roscher, *Lexikon*, i. p. 2288; *Journ. Hell. Stud.* v. p. 179; *Arch. Zeit.* 1883, p. 162; 1855, *Anzeiger*, p. 61*; *Journal des Savants*, 1853, p. 470; *Römische Mittheil.* ii.

(1887), p. 244 ; *Ann. dell' Inst.* 1867, p. 357 note, 1879, p. 132 ; Corey, *Amaz. Ant. Fig.* p. 95 ; Zahn, *Darstellungen d. Barbaren*, p. 50, No. 3. For the subject of Hercules and Cacus, see also *Journ. Hell. Stud.* xiii. p. 70. The lebes is perhaps of Campanian or Graeco-Etruscan origin ; the frieze recalls early Greek vase-paintings, and appears to be under Proto-Corinthian influence.

561. **Lebes.** The body is covered with thin plates of bronze, much broken away. On the shoulder, tongue-pattern, and lotos-buds and flowers ; round the lip, moulded egg-and-tongue pattern. Round the lip are four mounted archers galloping to r., the horses rearing up ; they wear short close-fitting chitons and helmets. Two of them turn back as if drawing their bows ; their helmets have crests in the form of swans' heads ; the others are drawing rein or shooting arrows. On the cover, lotos-flowers and tongue-pattern. The lebes rests on a separate stand, which has three feet in the form of lions' claws.

Ht. 18 in. *Ann. dell' Inst.* 1879, p. 136, 1880, p. 346 ; *Römische Mittheil.* ii. (1887), p. 244 ; Semper, *Der Stil*, ii. p. 14 ; Corey, *Amaz. Ant. Fig.* p. 94 ; Zahn, *Darstellungen d. Barbaren*, p. 49, no. 1.

562 **Circular Dish.** The dish has two horizontal flat handles, on each side of which are serpents' heads. On each handle is a group of a man and a woman reclining side by side to r., the woman in front ; the woman has long hair falling in tresses, and the man also has long hair falling in a mass behind. In one group the man holds up a *phialè* in l. hand, and is beardless ; in the other he is bearded and has no *phialè*, but the woman holds a *phialè* in l. hand, the arm resting on a cushion. The eyes are pierced for settings.

Ht. 4½ in. Diam. 15¼ in. Castellani, 1873.

563. **Bowl.** It stands on three feet in the form of lions' claws ; attached to the exterior are three nude male figures bent outwards, with arms and legs bent back, as if supporting the bowl. Over each foot is a group in open-work relief of **Heracles and Iolaos in combat with the Hydra.** **Heracles** on the l., bearded, raises his club (?) in r. hand ; **Iolaos** on the r., with long hair, short chiton, cuirass (?), greaves, and sword slung at side, also raises a club (?) in r. hand. Between them the **Hydra** is coiled, and each places his l. foot on its body ; two heads seize Heracles by the r. leg and waist, one seizes Iolaos round the body, and two rear up between them, attacking their heads ; each hero grasps a head with l. hand ; the other two heads are on the ground.

Ht. 4⅛ in. Diam. 13 in. Slightly archaic ; fifth century B.C.

564 **Patera.** The handle is formed by the figure of a nude youth, standing on a ram's head, which is placed nose downwards ; he has long hair falling in a flat mass down the back. The figure is united to the bowl by a floral pattern.

Ht. 17¾ in. Diam. 10¾ in. Blacas Coll., 1867. Bowl injured in places.

565. **Patera.** The handle is formed by a figure of a woman, who holds up with both hands a support for the bowl, on which is a palmette between two lotos-flowers; she has long hair falling in parallel curls, clubbed together at the ends, and wears a loin-cloth marked with rings; she stands on tip-toe with feet close together. The legs have been lengthened by pieces inserted at the knees.

Ht. 14½ in. Diam. 7½ in. Rim rather worn away. For the costume, see a figure from Aegina in *Ephem. Archaeol.* 1895, pl. 7, and male figures from Dodona and Olympia (Carapanos, *Dodone*, pl. 12, fig. 1; *Olympia*, iv. Nos. 83, 234, etc.).

566. **Youth**, forming part of the handle of a patera. He stands on a ram's head, which is placed nose downwards, with feet close together; he is nude, and his arms are extended on either side, with hands raised; on each hand is supported a seated ram, and above is a palmette at the point of insertion with the patera.

Ht. 9⅞ in. Towneley Coll. Rude work.

567. **Youth** as last. He stands on a tortoise with feet together; he is nude, with hair rolled up behind over a fillet; both hands support a cross-piece above his head on which is a leaf, at the point of insertion of the patera.

Ht. 7⅜ in. Rude work; left hand injured; cross-piece broken.

568. **Youth**, forming part of the handle of a patera. He stands on a ram's head, with feet together, and holds up a ram on each hand (as the last example but one); he is nude, and his hair is arranged in formal parallel curls. Above the rams is a flat piece for insertion into the patera.

Ht. 8⅞ in. From Pomarico, Basilicata. Temple Coll., 1856.

569 **Youth** as last, except that his hair is shorter and is rolled up at the back. Above is a palmette at the point of insertion of the patera.

Ht. 9⅞ in.

570 **Youth**, forming part of the handle of patera. He stands on a ram's head, and supports two rams, just as the last two; he is nude and wears a beaded fillet, and his hair is arranged in long formal tresses behind. Above, at the point of insertion, a palmette.

Ht. 10¼ in. Payne Knight Coll. (xi. 16).

571. **Youth**, as last. He stands on tip-toe, holding up with the fingers of each hand a horizontal bar ornamented with volute patterns, above which is a palmette (broken); he wears a fillet with three rosettes in front, and has long hair falling in a mass behind and tied at the ends.

Ht. 6⅝ in. From Naples. Payne Knight Coll. (lxxxix. 42). Hair carefully rendered.

572. **Colander** (ἦθμος, *colum*). The handle ends in a figure of **Acheloös**, represented as a bull with bearded human face, the feet drawn up close to the body. It is moulded along the sides and top, with a palmette on one end on the top and a lotos-bud on the other; the mouldings on the side are continued round the edge of the bowl, ending in double palmettes. On the top, between the handle and the bowl, are three Satyrs dancing; each has one hand raised, and the one on the l. holds his tail in l. hand; the two on the l. turn to look at the other, who turns towards them. Round the rim are bands of minute ornament, bead-and-reel, and wave patterns.

Length 12½ in. Payne Knight Coll. Most of the bowl is broken away. The Satyrs are of an archaic type, with horses' hoofs.

573. **Colander.** The handle ends in a ring; on it are a lotos-flower and a pear-shaped ornament; at the end towards the bowl is an archaic male figure running to r. and looking back, with hair looped up, hands raised.

Length 11½ in. Payne Knight Coll. Two pieces broken out of the bowl.

574. **Colander.** The handle ends in a figure of **Acheloös**, as in the last example but one; it has a palmette pattern at this end, and at the one next the bowl a Gorgoneion of archaic type; round the rim, double bead-and-reel pattern.

Length 10½ in. Comarmond Coll., 1851. Bowl broken away, but rim perfect.

575. **Trefoil Oinochoè**, with ribbed handle, ending above in a head of the **youthful Dionysos**, with fringe of curls over the forehead, and fillet, below in the mask of a Satyr, bearded. On either side of each head is a floral ornament.

Ht. 6 in. Presented by Chambers Hall, Esq., 1855. Mask of Satyr carefully executed. Surface of vase corroded; one side indented.

576. **Handle of Vase** with archaic reliefs. In the centre are **two Gorgons** to the front, each leaning forward and laying one hand on the other's arm, the other hands being extended in the same direction; the awkward attitude is necessitated by the shape of the handle. Their hair is arranged in a stiff fringe over the forehead, and they wear a kind of cap, short girt chitons falling in *pteryges*, over which is a scaly garment covering breast and shoulders, and winged *endromides*; between them is a rosette. At each end of the handle is a figure of **Triton** to the front, the outer hand held up, the other placed on the hip; their bodies from the waist end in fishes' tails curled up on the inner side. They are bald on the forehead, and have beards and moustaches, and long hair falling in a flat mass down the back, with curls on the temples; they wear short girt chitons with *apoptygma*. Below the figures is a bead-moulding with a rosette at each end.

Length 16½ in. Payne Knight Coll. *Journ. Hell. Stud.* vi. p. 284, pl. D. The lower part of the handle remains, with rivets for attachment to the vase.

577. **Two Handles of a Vase,** each with two corresponding reliefs at the points of juncture with the vase. On the left-hand reliefs is a man in a chlamys seated to r., holding in his mouth the drapery, and seizing with l. hand the r. arm, of a nude woman who sits with legs intertwined in his (cf. the Apollo and Artemis of the Parthenon frieze), with head thrown back, long wavy hair and drapery under her. The right-hand groups consist each of a bearded man, with hair rolled up and drapery twisted round loins, pursuing a woman to r., who moves away with face up-turned and both hands raised as if in despair; she has long wavy hair and a long loose chiton drawn up so as to expose the legs (cf. No. 578).

Ht. 5⅜ in. From Chiusi. Castellani, 1873.

578. **Handle of Vase,** ending above in a ram's head, and below in an *emblema*, on which is a relief of a **Satyr seizing a Maenad.** The Satyr is to the front, and seizes the Maenad's l. arm with l. hand from behind; she has dishevelled hair, and wears a loose chiton, which is drawn up so as to expose the lower half of her body (cf. No. 577 and *Cat. of Vases*, iv. F 311).

Ht. 8⅜ in. Blacas Coll., 1867. Along the handle, bead-mouldings.

579. **Handle of Vase,** ending above in a ram's head, and below in an *emblema* with archaic relief of a wounded warrior (type of Capaneus) kneeling to r., with head upturned to r. and feet raised; he is beardless, with short chiton, cuirass, greaves, shield on l. arm, and helmet under r. arm.

Ht. 8 in. From Vulci; obtained 1829. Burgon Coll. Compare No. 2266.

580. **Handle of Vase,** ending above in a ram's head, and below in an *emblema* with archaic relief of a bearded man kneeling to l. on a tortoise, to which he extends r. hand; his hair is rolled up, and over his arms is a chlamys. The background is incised with a network pattern.

Ht. 7 in. From Vulci; obtained 1829. Burgon Coll. Above the *emblema* a palmette, and along the handle bead-mouldings. Compare *Brit. Mus. Cat. of Gems*, No. 362.

581. **Handle of Vase** in the form of a nude youth bending backwards and holding two couchant lions by the tails; he has long hair arranged in a flat mass of parallel curls, with two tresses over each shoulder. The feet rest on a palmette; on either side of them remain the hind-quarters of a ram lying down.

Ht. 6⅛ in. Castellani, 1873. The lion in the right hand is broken away. Strongly Egyptian in character.

582. **Handle of Vase,** as last, but with both lions. On either side of the feet has been a ram lying down, but the one on the l. is lost.

Ht. 7 in. Payne Knight Coll. (v. 6). Sent by Sir W. Hamilton from Naples.

583. **Handle of Volute-Crater,** as the vases B 364 or E 468–470. Along the upper side of the handle are two bands of tongue-pattern, and along the edges, bead-moulding; on the sides, forming the volutes, are bands of tongue-pattern and spirals. Below is a figure of **Medusa**, of the archaic type, with two long tresses over each shoulder and short sleeved chiton, the edge of which she holds up with both hands; the legs are placed wide apart, and have rested on the side of the vase; they end in snakes' heads.

Ht. 7 in. Castellani, 1873. An exactly similar specimen in the Louvre, published in *Gazette Archéol.* 1887, pl. 33.

584. **Two Handles of a Vase,** each ending below in a mask of Acheloös, with bull's horns and ears. Up the middle of the handle is a milled ridge.

Ht. 6 and 6½ in. Millingen Coll., 1847. Hair and beard carefully rendered.

585. **Handle of Vase,** ending below in two heads of Seilenos, with thick beards and moustaches; hair carefully rendered.

Ht. 5¼ in. From Canino; obtained 1829. Burgon Coll.

586. **Part of Handle of Vase** (?), with a bust of a woman wearing a *tutulus*, in high relief.

Ht. 2¾ in.

587. **Tripod-Stand.** The feet end in lion's claws, which rest on figures of squatting frogs* ; the top of each foot is surmounted by a border which consists of a central palmette flanked on each side by a lotos, acorn, shell, and wave pattern. From each foot spring two lateral and three vertical supports, the former meeting in a central disc or boss with vandyked edge, on which recline, leaning on r. elbow, two (originally three) youthful Satyrs. The outer vertical supports meet above in arches, decorated with a tongue-pattern, and having the voids filled in by an entwined ornament perforated, and resting on a row of pendants, a palmette and an acorn alternately. Above each arch is a bear (?) to l. devouring a kid (?), which crouches to r.; in one instance the bear is to r., the kid to l. The central supports have lotos capitals, on each of which is a group of two figures: (1) **Heracles and Iolè** moving to r.; Heracles is beardless, with lion's skin over hand and fastened round neck, and club in r. hand; he takes Iolè's r. hand in his l., and both look to the front; she wears a long chiton and a veil over the back of her head. (2) Two women (?) to the front with feet to r., wearing caps, himatia, and high boots with tags before and behind; hands by their sides. (3) Two bearded Satyrs to the front, the one on the l. in a drunken attitude, holding out r. hand to the other.

Ht. 28 in. Found at Vulci, 1838. Blayds Coll.; Campanari, 1849. *Bull. dell' Inst.* 1839, p. 21; *Mon. dell' Inst.* ii. pl. 42 B and iii. pl. 43; *Ann.* 1837, p. 162, 1842, p. 62; *Mon. Antichi*, vii. (1897), p. 298; Canina, *Etruria Marit.* ii. pl. 112, figs. 1–7; *Nouv. Annales*, ii. (1838), p. 240, note 3; *Römische Mittheil.* xii. (1897), p. 9. A similar tripod is published in *Mus. Greg.* i. pl. 56.

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* See Jahn, *Ficoronische Cista*, p. 36, and *Jahrbuch*, i. p. 52.

588. **Tripod-Stand.** The feet end in lion's claws resting on plinths; from each spring two lateral and three vertical supports, the former meeting in the centre. Each outer vertical support meets the adjoining one in an arch decorated with tongue-pattern, inside which is a perforated honeysuckle pattern above a row of pendants; over each arch are the fore-parts of two rearing horses back to back. Each central support is surmounted by a honeysuckle pattern, above which is a figure; these represent the contest of Heracles with Thanatos for Alcestis:—(1) **Hermes** running to r., in the archaic running manner, with l. hand raised and a large sword in r.; he is beardless, and wears a winged *petasos*, short girt chiton, and *talaria* with wings in front and behind. (2) **Thanatos carrying off Alcestis:** He runs to r. in the archaic manner, carrying a diminutive figure of Alcestis in his arms; her head rests against his l. shoulder, and she wears a *tutulus* and long bordered chiton. Thanatos is bearded, with long hair, and wears a short bordered chiton and *talaria* as Hermes; he has two pairs of wings, the upper recurved. (3) **Heracles** in the archaic running attitude to r., with club brandished over his head in r. hand; he wears a short chiton and the lion's skin tied over his head and fastened in front.

Ht. 2 ft. $2\frac{1}{8}$ in. From Vulci. Canino Coll., 1837. De Witte, *Descr. d'une Coll. de Vases peints et bronzes*, No. 242; *Mon. Antichi*, vii. (1897), pp. 293, 353 ff., pl. 9, fig. 2; *Nouv. Annales*, ii. (1838), p. 239; *Römische Mittheil.* xii. (1897), p. 9. The top of the tripod is rather damaged.

589. **Candelabrum.** The feet are in the form of lions' claws, resting on tortoises; above is a triangular pedestal, on which is a man with stiff straight beard, wearing a conical cap. With his hands he supports a pedestal above his head on which are two rude beardless figures, each with one arm by his side; the other arms (now lost) have supported the top of the candelabrum, on which are moulded rings, and two-thirds of the way up a saucer-shaped bowl with open work. The top is broken off, and the lower part of the stem restored.

Ht. $19\frac{1}{2}$ in. Blayds Coll., 1849. Feet of bearded man lost; much worn and corroded.

590. **Candelabrum.** On the top is a group of a bearded **Satyr seizing a Maenad** from behind, with r. hand placed on her back, and l. hand grasping her l., his head over her l. shoulder; he has long hair with fillet, and his l. leg is placed in front of the Maenad's l. leg. She raises r. hand to keep him off; she has long hair, with fillet, long chiton, and himation falling in rich folds.

Ht. 3 ft. $11\frac{3}{4}$ in. Campanari, 1849. Pizzati Coll. (?). The stem is fluted, and round the top are four branches ending in leaves (one broken off, and another repaired). The feet are in the form of lion's claws on plinths, with palmettes between.

591. **Candelabrum.** On the top, a man and woman side by side, the man on the l., beardless, with thick hair falling on the neck; he wears a fillet and short chiton leaving r. shoulder bare (ἐξωμίς), and holds a necklace of *bullae* in r. hand, which falls by her side. The woman wears a fillet, long chiton with *apoptygma*, and himation over l. shoulder. His l. hand is placed on her r.

shoulder, and his r. arm shown in front; both wear wreaths. At the top of the stem are four branches ending in leaves; the feet are in the form of three lion's claws meeting in a moulded base (tongue and bead patterns).

Ht. 4 ft. Canino Coll., 1837. De Witte, *Descr.* 256.

592. **Candelabrum.** On the top is the figure of a warrior standing with l. foot advanced, holding a sword (*κοπίς*) in r. hand, on l. arm a shield; he is beardless, and wears a crested helmet with cheek-pieces turned up and short chiton with incised markings. Round the top of the stem, branches as before; the three feet are in the form of lion's claws on plinths, with palmettes at the juncture, and above this, spreading leaves.

Ht. 4 ft. $5\frac{1}{2}$ in.

593. **Candelabrum.** On the top is the figure of a man with r. foot advanced, leaning on a staff (?), with head bent to his l.; he has long hair falling in a mass on the shoulders, fillet, and himation held up in r. hand and over l. arm. The stem is fluted, with a calyx at the top and branches as before (one broken); the three feet are in the form of lion's claws on plinths, with palmettes at the juncture, and tendrils in low relief on the stem.

Ht. 3 ft. $3\frac{1}{4}$ in.

594. **Candelabrum.** On the top is a nude beardless man standing with l. foot slightly advanced and hands by his sides, with hair falling in a thick mass down the neck; the type resembles the early so-called "Apollo" statues. The stem is fluted, with four branches as before; the three feet are in the form of hoofs, with ivy-leaves between.

Ht. 3 ft. $0\frac{1}{4}$ in. Canino Coll., 1837. De Witte, *Descr.* 248.

595. **Candelabrum.** On the top is a socket, with four branches ending in leaves, which is supported by the figure of a *diskobolos*, standing with l. foot drawn back; the r. hand extended from the elbow has held some object between the thumb and forefinger; his hair falls in a mass down the back, and in his l. hand is the *diskos*. The figure stands on a plinth, to which a dolphin is attached; this rests on three feet in the form of lion's claws.

Ht. $14\frac{1}{2}$ in. Blayds Coll., 1849.

596. **Candelabrum.** Feet in form of lion's claws on plinths, with palmettes between; round the lower part of the stem, seven projecting objects, above which is a corona of leaves; the stem is fluted. The top has four leaves branching out, above which is a man standing with hands down by his sides; he is nude and beardless, with hair rolled up at the back.

Ht. 3 ft. 3 in. Coarse work; the figure of the man has been repaired.

597. **Candelabrum.** Plain moulded base, on which is a beardless man standing with hands on hips, a thick mass of hair falling down his back; on his head rises a stem with two tiers of four hooks ending in buds; on the top, a saucer-shaped bowl.

Ht. 11¾ in. Canino Coll., 1837. De Witte, *Descr.* No. 259.

598. **Candelabrum.** On the top is a flower, and at intervals down the stem are circles of leaves; the stem is supported by a figure of a woman moving to l., holding up her hands sideways, the palms upwards. She wears a twisted necklace with *bulla* in the form of an animal's head, shoes with turned-up toes, long chiton with hanging sleeves and patterns indicated by finely-incised lines and a garment twisted round her waist and spreading in *pteryges* on either side. Below the figure is a triangular base, supported by three feet in the form of lion's claws resting on tortoises; on the flat top of each foot is a lion couchant.

Ht. 17½ in. Basseggio Coll., 1848.

599. **Candelabrum.** Base in form of a flat plinth on three legs, as No. 448, on which is a saucer, behind which stands a very archaic female figure wearing a long, close-fitting, sleeved chiton, earrings, *tutulus*, and shoes; her hands are raised with the palms outwards. On her head is the stem, up which a dove climbs; at the top are three leaves supporting a disc (broken off).

Ht. 8½ in. From Vulci. Campanari, 1847.

600. **Fragments** of bronze, in the form of thin plates, with incised designs. These fragments were formerly made up into an elliptical shield, with numerous additions and restorations; on cleaning, it was discovered that only half of them belonged to the shield, while the rest formed part of a long band, which may be from the body of a cista. It has also been suggested that the two groups of fragments may have come from the front of a chariot, group (1) forming the semi-circular top, and group (2) decorating the lower part; the style of each group, the schemes of decoration, and the patina of the bronze are so very similar as to suggest that they must have had some connection.

(1). Fragments forming semi-circular plate, with outer border of palmettes with interlacing stems, and inner of rosettes of six points in circles. In the centre is a large double palmette pattern over which two Sphinxes are confronted; they have long tresses and recurved wings, and each has one paw raised. Behind the one on the l. is a double palmette with volutes. Five rosettes as before, now detached, probably formed part of a band subjoined to this design.

(2.) Fragments forming a band with borders of palmette pattern as on (1). This band is ornamented with a frieze of animals: two bulls confronted, with a palmette between; a bull moving to r.; a Gryphon to r., with wings recurved,

in its mouth a partially-swallowed snake (?) with tail coiled up; a lion to r. with a human leg in its mouth; a Gryphon as before to r., with head raised; and a lion to r. with a human leg in its mouth.

From Etruria. Castellani, 1865. See *Mus. Ital. di Ant. Class.* ii. p. 107, and Perrot and Chipiez, *Hist. de l'Art*, iii. p. 873. The work is possibly Greek; the animals may be compared with those on the lower part of the Polledrara bust (No. 434).

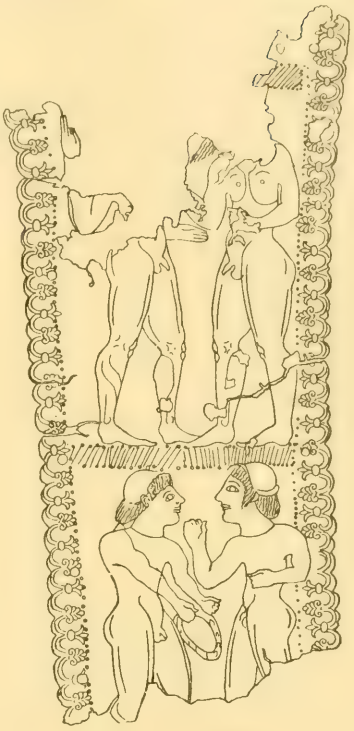

Fig. 15 = No. 601.

601. **Tablet** with incised designs. Above, two nude men conversing, one bearded; below, a similar pair of figures. In the lower group the figure on the l. holds out a wreath and the other holds up some object in r. hand; both have long hair with fillets.

Length 7¾ in.; width 3½ in. Found in the Tiber, 1887. Murray, *Handbook of Gk. Archæology*, p. 124. Parts broken away. Vertical borders of egg-pattern and horizontal borders of hatched lines. For the style, compare the mirrors 541, 543, 544, and for similar designs, *Olympia*, iv. pl. 39, figs. 699–703 (Furtwaengler).

III. PERIOD OF FINEST ETRUSCAN ART (602–669).

A. STATUETTES (602–616).

602. **Demeter.** She is seated in a rustic car, the body of which is formed of a square framework of poles with two cross-bars, attached to which is a long solid pole with curved cross yoke. Her hair is rolled up all round her head, and she wears a long woollen chiton, himation with border of dots over her arms, and shoes; she is seated on a doubled-up cushion, with hands by her side and feet resting on the pole. The wheels of the car are in the form of a rose of five petals. **Plate XII.**

Ht. 4 in.; length 8½ in. From Amelia in Etruria. Castellani, 1865. Mansell, *Brit. Mus. Photographs*, No. 802. The bronze is in very fine condition, with beautiful patina. The car had probably been drawn by animals attached to the yoke.

603. **Ares,** from a candelabrum. He stands with l. foot slightly advanced, looking to his l.; his r. hand has brandished a spear, and in l. he has held a shield (*ochanon* and *porpax* still remaining). He is bearded, and wears a crested visored helmet, on the top of which is a spike, broken off. **Plate XX.**

Ht. 8 in. Blacas Coll. 1867. Much corroded. Triangular ancient base. Greek work (?).

* Cf. an early Greek bronze fibula published in *Zeitschr. für Ethnol.* 1889, p. 222, fig. 32.

604. **Heracles.** He stands on r. leg, with l. hand extended, and has held up a club in r. He is beardless, with a straight fringe of hair over the forehead, and wears the lion's skin over his head, tied in front, and falling over l. arm; it is marked to indicate hair. On the modern plinth is attached a relief of a dog or lion leaping to r.

Ht. $5\frac{3}{8}$ in. Hamilton Coll. Left foot broken; in bad condition.

605. **Heracles.** He advances to his l., with l. leg advanced and l. hand extended, r. hand raised; he has held some object in each hand. He is beardless, and wears the lion's skin over his head, tied in front under the chin.

Ht. $6\frac{1}{4}$ in. Blacas Coll., 1867. In good condition; probably fifth century B.C.

606. **Contest of Heracles with the Acheloös.** Heracles to r. seizes the r. horn of the Acheloös with r. hand, placing the l. on his back; the Acheloös is fallen forward on his fore-legs. Heracles is nude and bearded, and kneels on l. leg, the r. extended; the Acheloös has a bull's body and bearded human face.

Ht. $1\frac{1}{4}$ in. Length 3 in. Payne Knight Coll. (xlvi. 17). *Trans. Roy. Soc. Lit.* Ser. 2, xi. (1878), pl. 3. The base ends in volutes. Perhaps from the top of a cista.

607. **Female Deity.** She stands with feet together; her hair is parted and waved, and she wears a *sphendonè*, long chiton, and *apoptygma* covering the arms, and a large hood or veil over the head, falling in two points down the back. The ears are pierced for earrings; the eyes are of silver. **Plate XV.**

Ht. $10\frac{1}{2}$ in. Castellani, 1873. Arms broken off. The whole figure is plated with silver, which is much worn away.

608. **Seilenos.** He stands with l. leg bent, and r. foot drawn back, looking to his l., his body bent over to the l.; he wears a wreath, drapery round loins, gathered up over l. arm, and shoes fastened on the insteps. On his r. thigh is inscribed: ЈICWΛ; on the l.: ƧOΛ.

Ht. $5\frac{1}{4}$ in. Castellani, 1873. Left hand lost; right arm injured. Good patina.

609. **Reclining Figure.** He lies with head to r., looking round to r., l. elbow resting on a cushion; he is beardless, and wears fillet, chiton, himation, and shoes; he holds a lyre in both hands. **Plate XIII.**

Ht. $2\frac{1}{8}$ in. Length $3\frac{1}{2}$ in. Caninó Coll., 1837. De Witte, *Descr.* No. 281. Corroded.

610. **Youth Kneeling.** He kneels on r. knee; he is beardless, with curly hair, and wears a necklace with large *bulla* in front, and himation caught up over l. arm. **Plate XIII.**

Ht. $2\frac{7}{8}$ in. Presented by General Meyrick, 1878. Murray, *Hist. of Gk. Sculpture*,[2] ii. p. 233. Right arm and left foot lost; workmanship delicate and refined. This figure recalls the description given of the Splanchnoptes of the Cypriote Styppax (Pliny, *Hist. Nat.* xxxiv. 81), and may convey a notion of how that statue was represented; it is hard to say whether the type is more Etruscan than Cypriote in this case.

611. **Athlete.** He stands on r. leg, looking to his r., with r. hand on hip; in l. hand he has held some object; he is nude and beardless, with smooth hair brushed forward.

On the base, which is ancient, is incised: ꟻꓤꓢꓔꓘꓤꓠꓥꓠꓳꓳꓤꓠꓥꓠꓤꓢꓔꓤꓢ . . . . . ., ... *pelina puthn turke sel.*

Ht. 6 in. From Sarteano. Castellani, 1865. *Bull. dell' Inst.* 1859, p. 79; Fabretti, *C. I. Ital.* 1014 *ter*; Corssen, *Sprache der Etrusker*, i. pp. 459, 630; Deecke, *Etr. Forschungen*, iii. p. 285, No. 19, and p. 411, note; Pauli, *C. I. Etr.* 1552. About the fifth century B.C.

612. **Female Figure.** She stands with l. leg slightly advanced, looking down to her l.; in r. hand she holds out a bunch of flowers. Her hair is parted and waved, and rolled up at the back under an *ampyx*; she wears long chiton and himation over l. shoulder; the eyes have been inlaid. **Plate XIV.**

Ht. 6½ in. From Etruria. Castellani, 1884 (*Sale Cat.* No. 452). Style and condition fairly good; left hand lost; corroded at the back.

613. **Female Figure.** She stands with l. leg bent and hands extended in an attitude of prayer; her hair is waved and rolled up at the back, and she wears an *ampyx* incised with patterns of circles, necklace, long chiton, himation, with borders of circles incised, thrown over r. shoulder. **Plate XIV.**

Ht. 5½ in. Castellani, 1884 (*Sale Cat.* No. 451). Murray, *Greek Bronzes*, p. 31; cf. *Ann. dell' Inst.* 1861, pl. T. Carefully executed; good patina.

614. **Head of Bearded Man.** He has slightly-curling hair, short beard with neat rows of curls, and slight moustache; the eyebrows and eyelashes are delicately indicated.

Ht. 3 in. Falterona, 1847. Micali, *Mon. Ined.* pl. 11, fig. 5; *Arch. Zeit.* 1847, p. 186. Brown patina.

615. **Right leg,** perhaps from a large statuette, in a bent attitude.

Ht. 12 in. From Falterona. Campanari, 1847. *Bull. dell' Inst.* 1838, p. 67, 1842, p. 180; *Arch. Zeit.* 1847, p. 186. Brown patina.

616. **Arm.** Holds part of a rod or other object in the fingers.

Length 9½ in. From Falterona. Campanari, 1847. *Bull. dell' Inst.* 1838, p. 67, 1842, p. 180; *Arch. Zeit.* 1847, p. 186. Good patina.

B. MIRRORS (617–636).

617. **Birth of Athenè.** In the centre sits **Zeus** to r. on a four-legged stool, with l. hand extended, the fingers moving convulsively, holding up a thunderbolt in r.; he is bearded, and has long hair; he wears a fillet, sandals, and himation over l. arm and round the knees, and his feet rest on a footstool. From his head springs a small figure of **Athenè**, winged, with crested helmet, from

the top of which rays shoot upwards, *aegis*, long girt chiton, spear in r. hand, and shield on l. arm; these figures are inscribed respectively TINIA, *Tinia*, and MENERVA, *Menerva*. On either side of Zeus stands a **winged female deity**, each having short hair turned up over a *sphendonè* which has studs along the front and a dentated upper edge, necklace with *bulla*, armlets, long sleeved chiton, and himation. The one on the l., who is inscribed ΘΑΝΘ, *Thanr*, draws the fillet tight round Zeus' head, while the other, who is inscribed, ΑΤΜVΑΟΣ, *Ethausva*,* places one hand on his head and the other on his l. shoulder (cf. the two Eileithyiae in similar scenes on black-figured vases, such as B 218 and B 244 in Brit. Mus.).

Diam. 7 in. From Palestrina. Castellani, 1873. Formerly in Tyszkiewicz Coll. (?). *Mon. dell' Inst.* ix. pl. 56, fig. 3, and *Ann.* 1873, p. 129; Gerhard-Körte, *Etr. Spiegel*, v. pl. 6, p. 12; Schneider, *Geburt d. Athene*, p. 15, no. 5; Roscher, *Lexikon*, i. p. 1390, *s.v.* Ethausva; Fabretti, *Suppl.* iii. no. 394; Corssen, *Sprache der Etrusker*, i. pp. 372, 1007. Round the edge, a pattern of volutes. Handle broken off.

618. **Birth of the Three Cabeiri.** On the l. is **Hermes** looking to r., beardless, with winged *petasos*, chlamys, *endromides*, and *caduceus* in r. hand; on his l. knee he holds one of the infant Cabeiri, who wears a *bulla* round his neck, and holds up l. hand. He is inscribed: ϽΜΘVΤ, *Turms;* and the infant: ϚΝΑΙΟΝΙΜΨΙ ΜΙΘΑΜ, *Maris Isminthians*. In the centre is **Athenè** to the front, looking to r.; she has long hair, earrings, necklace, bracelets, crested helmet, aegis with Gorgoneion (rough hair, protruding tongue), long chiton with *apoptygma* under-girt, and r. hand resting on spear. With l. hand she holds the l. arm of an infant **Cabeiros** emerging from a *crater* at her feet; he has a necklace with *bulla*, and his r. hand is placed on the shoulder of the vase. The crater has voluted handles, a wreath round the neck, and fluted body; Athenè is inscribed: ΑϽΝΘΨΜ, *Menrfa;* the infant: ΑΝΑΝΘSVΒ ΜΙΘΑΜ, *Maris Husrnana*. Next on the r., partly hidden by Athenè, is a female deity to the front, looking at Athenè; her hair is gathered in a top-knot, and she wears earrings and himation with border of scroll-pattern, drawn as a veil over the back of her head; her hand is raised so as to cover her mouth. She is inscribed: ΝΑΘVΤ, *Turan*, and probably represents **Venus Libitina**. Next, partly hidden by the last, is a youth with curly hair and chlamys, holding a spear in r. hand; he is inscribed: ΝΑΘΑϽ, *Laran* (perhaps = Mars). On the extreme r. is a female deity to l., holding the third infant **Cabeiros** on her l. arm, while with r. hand she draws forward her drapery from behind; she has thick curly hair, round which a fillet is wound three times, earrings, necklace of pendants, himation over l. arm held between her knees, and shoes. She is inscribed: ΙΝVTVTΑΜΑ, *Amatutuni* (perhaps the Amathusian Aphroditè, as opposed to *Turan*); the infant: ΑΝϽΑΒ ΜΙΘΑΜ, *Maris Halna*. In the background is a band of ornamental

* Strabo (v. 226) speaks of a temple of Eileithyia near Caere; it may be that the goddess indicated is this Ethausva.

pattern, above which is seen the upper part of **Eos** to the front in her four-horse chariot among water-plants (?); she wears a radiated *ampyx* and necklace. Below the design is a figure of the **youthful Heracles** moving to r.; he has curly hair, a garment twisted round his loins, club in r. hand, and the lion's skin tied round his neck, spreading out behind and fastened up at each corner; this he holds up with l. hand. Below him are suspended five *amphorae* (see note to No. 627). On the back of the mirror is incised, AИIOVM, *Suthina.*

Ht. 10⅞ in. Diam. 7¼ in. From Bolsena. Castellani, 1868. Gerhard, *Etr. Spiegel*, iii. pl. 257 B, p. 275; *id. Geburt der Kabiren* (=*Abhandl. d. k. Akad. d. Wissensch.* Berlin, 1861), p. 401, pl. 1; *id. Ges. Akad. Abhandl.* ii. p. 241; *Journ. Hell. Stud.* iii. p. 85, No. 30; Corssen, *Sprache der Etrusker*, i. p. 264–266. Handle broken; rim injured. For the explanation of the subject and names, see Gerhard, *locc. citt.*

619. **Heracles with the Erymanthian Boar.** **Heracles** stands to the front in the centre, with l. foot placed on the body of the boar, which lies on its back; his face is turned partly to r., to look at **Eurystheus,** who has taken refuge in the *pithos*, half buried in the earth. Heracles is beardless, with short curly hair, club in r. hand, and lion's skin over l. arm; Eurystheus is visible down to the waist, and is bald and bearded, with sceptre ending in a pomegranate in r. hand and drapery over l. shoulder. On the l. is **Athenè** looking on, with crested helmet, aegis with Gorgoneion, long girt chiton, and shoes; her r. hand rests on her shield, and in l. she holds a spear; an owl is perched on her l. hand. PLATE XIX.

Ht. 11 in. Diam. 6⅞ in. Campanari, 1847. Gerhard, *Etr. Spiegel*, iv. pl. 339, p. 83; *Bull. dell' Inst.* 1846, pp. 72, 183; *Arch. Zeit.* 1846, p. 230, 1847, p. 187. Below the design is a large acanthus leaf, from which a wreath of leaves, flowers, and fruit branches out, encircling the design. The lines of the drawing are fine, with more than usual of Greek spirit.

620. **Perseus observing the severed head of Medusa.** In the centre of the scene is **Athenè**, standing to the front, and holding up in r. hand the head of Medusa, which has been cut off; her hair falls in curls confined with an *ampyx*, and she wears long girt chiton with *apoptygma*, and aegis with border of snakes, and holds a spear in l. hand. Behind her head is inscribed AMENRDA, *Menerfa.* On the l. is **Perseus** stooping, with r. hand raised, as if to grasp at the reflection of Medusa's head seen in a pool beneath him, at which both he and Athenè are looking; in l. hand he holds the *harpè.* He is beardless, and wears a *pilos*, round which is a myrtle-wreath, slung at the back of his head, chlamys fastened with a brooch in front, and short girt chiton. He is inscribed ΦEPME, *Pherse.* On the r. is **Hermes** seated, with r. hand placed on his bent knee and *caduceus* in l.; he is beardless, and wears a *petasos* slung at back, and chlamys fastened with a brooch in front, with weights hanging from the points of the lower folds, and an armlet on l. arm. Above him is inscribed: ϟMΠVϮ, *Turms.* Round the design an ivy-wreath.

Length 9⅜ in. Diam. 6⅜ in. Perugia, 1888. Murray, *Handbook of Gk. Archaeology*, p. 129; Gerhard-Körte, *Etr. Spiegel*, v. p. 221. Ancient bone handle.

621 **Combat of Eteocles and Polyneikes.** They attack one another with swords, and are fully armed with crested helmets, elaborately-ornamented cuirasses, short chitons, and greaves; **Eteocles** on the r. is beardless, and has r. leg drawn back and l. hand (from which hangs his sheath) extended to grasp **Polyneikes,** who is bearded and has l. leg drawn back. They are inscribed respectively: ƎИ>IIIƎ, *Ev(t)icle,* and ΦVVNI<E, *Fulnice.*

Diam. 6¼ in. Braun Coll., 1847. Gerhard-Körte, *Etr. Spiegel,* v. pl. 95, p. 122; *Arch. Zeit.* 1871, p. 103, No. 3. Round the design, ivy-wreath, ending in berries at the top. Similar composition in Gerhard, *Etr. Spiegel,* ii. 233 and No. 715.

622. **Amphiaraos and Ajax, and a Lasa.** In the centre stands the **Lasa** to the front, with head turned to r., holding out in both hands a scroll on which are written the names: ΛϚΛV, ϚΛƆIA, ΠƆΛIΦWΛΗ *Lasa, Aifas, Hamphiare.* She has short hair, and wears an *ampyx,* and long girt chiton with *apoptygma.* **Ajax** sits with bent head resting on back of r. hand, and l. hand resting on the edge of his shield, in r. a dagger; he wears a short chiton and cuirass of overlapping rectangular pieces of metal. Above him is inscribed: ϚΛƆIA, *Aifas.* On the l. **Amphiaraos** is seated with hands clasped round his r. leg, which is drawn up; he is beardless, and wears a short chiton and cuirass, and at his r. side is his shield. In front of him is inscribed: ƎƆΛIΦWΛΗ, *Hamphiare.* Round the design an ivy-wreath.

Length 9 in. Diam. 6½ in. 1847. Gerhard, *Etr. Spiegel,* iv. pl. 359, p. 112; *Bull. dell' Inst.* 1846, p. 106; *Arch. Zeit.* 1846, p. 293, 1848, p. 331; Fabretti, *C. I. Ital.* 2514. Surface somewhat corroded. It is not known whether Ajax the son of Oïleus or the son of Telamon is here intended; in either case the connection with Amphiaraos cannot be explained.

623. **Achilles arming.** On the r. is **Achilles** standing on r. foot, the l. leg being drawn up while he fastens a greave on it with both hands; the other greave is already on. He is beardless and wears a crested helmet with side-plumes, close-fitting under-garment with sleeve on r. arm covered with chequers which also appear on both thighs, and chlamys with vandyked border. At his r. side is his shield, with a vandyked border and an octopus (?) as device. In the centre stands **Athenè** turned towards him and placing r. hand on his shoulder; in l. hand she holds a spear with spike at the butt end (*σαυρωτήρ, Il.* x. 153), round the top of which a sash is tied; she wears a triple-crested helmet, earrings, necklace, armlets, long bordered chiton with looped-up sleeves and *apoptygma,* aegis with Gorgoneion and snake-border, and shoes of curious pattern. Above, between her and Achilles, is her owl to r. with wings spread. On the r. is a winged **Lasa,** holding an *alabastron* in l. hand and a nail (?) * in her raised r.; she has curly hair, and wears earrings, necklace,

* The nail as a symbol of destiny and as an attribute of Fate or Lasa is seen on other Etruscan monuments (*e.g.* Gerhard, *Spiegel,* ii. 176); see Daremberg and Saglio, *Dict. des Antiqs.* i. p. 1240 (*s.v.* Clavus), and compare Horace, *Carm.* i. 35, 17. On the other hand this object may be a spike such as that held by the figure who is dressing Helen in No. 626. It could be used for extracting a non-liquid substance from the alabastron.

armlet on l. arm, long bordered chiton with *apoptygma*, and shoes as Athenè. In the background is a roe with a myrtle-sprig in its mouth; between Achilles and Athenè, two flowers. In the exergue is a **Nikè** to front, looking to l.; her wings are spread, and she wears a *sphendonè*, earrings, and girt chiton with *apoptygma*; her arms are extended, and she appears to rise out of a large flower. Round the design is a rich floral border; the background is punctured throughout, as are the alternate squares of the chequered garment worn by Achilles.

Length 10½ in. Diam. 7¼ in. 1847. Gerhard, *Etr. Spiegel*, iv. pl. 389, p. 37. Rim injured. The drawing is fine and the execution careful.

624. **Nereid on Hippocamp.** She rides to l., with r. hand raised to her face, and in l. hand holds the helmet of Achilles (Corinthian, with crest); she has thick curling hair, and wears necklace, earrings, long chiton over r. shoulder, himation over lower limbs, and shoes. By her head is a star, and round the design a scolloped line.

Diam. 4¾ in. Castellani, 1873. Round the mirror, a laurel-wreath. The handle terminates in the head of a horse. Cf. *Mon. dell' Inst.* xi. pl. 8, fig. 2, and a similar mirror-case in Brit. Mus. (No. 728). This type on Etruscan mirrors is probably derived from the South Italian vases (cf. E 130 and F 69 in Brit. Mus.).

625. **Death of Troilos.** **Achilles** and **Ajax** kneel each with one knee on an altar in the centre, on which stands a small figure of Athenè with helmet, long chiton, shield on l. arm, and spear brandished in r.; they are inscribed respectively: :ƎꓘꓶΨA, *Achle*, and :ƧAꓤꓤH, *Evas* (*Aias*). Ajax on the r. is bearded, and has a crested helmet with visor raised, cuirass, and short chiton, and shield on l. arm with various patterns; he brandishes his sword aloft in r. hand. Achilles is beardless, with long hair, helmet as Ajax, cuirass, short chiton, *endromides*, and shield on l. arm; in r. hand he holds his sword and the head of Troilos. Before them lies the body of Troilos' horse, seen from behind and much foreshortened, on the back of which is seen part of Troilos' drapery, but his body is not visible; on the altar is inscribed: ꓥꓥIVꓭT, *Truile*. On the extreme r. is **Hector**, with l. leg drawn up and r. hand raised; he is beardless, with thick curly hair, *endromides*, sword slung at side, and shield on l. arm; he is inscribed: ꓭVTΨƎ:, *Echtur*. On the extreme l. is a winged **Etruscan goddess**, with r. foot raised on a rock, r. hand on her knee, and a torch in l. hand; she has thick curly hair fastened with a fillet, short embroidered chiton, girt up and hanging in a κόλπος, and *endromides*; she is inscribed: ΟИAꓤ:, *Vanth*. In the background is a tetrastyle temple with Ionic columns. The ground of the design is punctured all over; round it is a wreath of leaves, tied in three places, ending in two pine-cones. On the back of the mirror is inscibed: AꓥIIOVM, *Suthina*.

Diam. 6¼ in. From Bolsena. Castellani, 1873. Gerhard-Körte, *Etr. Spiegel*, v. pl. 110, p. 146; *Bull. dell' Inst.* 1875, p. 86; Corssen, *Sprache der Etrusker*, i. p. 1007; Fabretti, *Suppl.* iii. No. 315; Müller-Deecke, *Etrusker*², ii. p. 495; *Ann. dell' Inst.* 1881, p. 161; Murray in *Academy*, xv. (1879), p. 201. The faces of Achilles and Troilos are obliterated. The handle ends in the head of some animal. The subject occurs on many Etruscan sarcophagus-reliefs (cf. Brunn, *I rilievi d. urne Etr.* i. pl. 54, No. 14; pl. 56, No. 18; pls. 62–65, Nos. 29–36). All these Etruscan types appear to be derived from one original Greek composition. For the death-goddess Vanth, see Körte in *Ann. dell' Inst.* 1879, p. 302.

626. **Toilet of Helen.** On a stool in the centre, with two cushions, one embroidered, sits **Helen** to r., with her feet on a footstool; she wears two necklaces, armlets with pendants,* circular earrings, bracelets, long chiton, himation over lower limbs, and laced-up shoes. Her toilet is being performed by three female attendants, of whom the one on the l. is fastening an embroidered double *sphendonè* round her head, while the middle one holds up a mirror, and the third adjusts the *sphendonè* with r. hand, placing the l., which holds an *acus discriminalis*, on her chin. Above her is inscribed: 𐌅𐌓𐌉𐌖𐌀𐌍𐌀𐌌, *Malafisch*, a name often applied to the chief figure in a bridal toilet scene (Gerhard, *Etr. Spiegel*, iii. p. 204). The first attendant has long hair, and wears a *sphendonè*, large earrings of a common Etruscan type (as seen in the Gold Ornament Room, case E), bracelets, long transparent chiton, and sandals; she is inscribed: 𐌅𐌄𐌉𐌒, *Epie* (?). The middle one has wavy hair, and wears a high *sphendonè* with pattern of leaves, necklace, himation, and shoes; she is inscribed: 𐌍𐌀𐌉𐌏𐌍𐌉𐌇, *Hinthial*. The third has short hair, and wears a double *sphendonè*, circular earrings, necklace, bracelets, armlet with pendants on l. arm, long chiton with looped-up sleeves and himation, both transparent, and sandals; she is inscribed: 𐌅𐌏𐌍𐌖𐌌, *Munthuch*. In the field above, seven stars and a crescent moon. On the r. stands **Aphroditè** looking to l., wearing *sphendonè* with lozenge pattern, earrings as the first attendant, necklace with pendants, long chiton, himation, and shoes; in r. hand she holds a sprig of myrtle, and her l. is muffled in her himation. On her l. shoulder is perched a dove, and at her side is a swan looking up; she is inscribed: 𐌄𐌀𐌃𐌖𐌕, *Turan*. In the exergue, two cocks confronted, as if about to fight; the ground is punctured all over.

On the handle is a nude, bald-headed boy, perhaps **Tages**, squatting down to the front, looking to l., wearing a belt over l. shoulder, from which hang three *bullae*; he holds in either hand the end of an ivy-branch which encircles the design.

Diam. 7½ in. Length 12 in. 1865. Durand Coll. (*Cat.* 1969); Pourtalès Coll. (*Cat.* 656). Gerhard, *Etr. Spiegel*, ii. pl. 213, iii. p. 203; *id. Metallspiegel* (*Ges. Akad. Abhandl.* i. p. 125), note 129, and *Schmückung d. Helena*, p. 8; Daremberg and Saglio, *Dict. des Antiqs.* i. p. 64, fig. 105; *Ann. dell' Inst.* 1851, p. 150; Corssen, *Sprache der Etrusker*, i. p. 338, and see p. 340; Fabretti, *C. I. Ital.* 2475; Panofka, *Die Malachisch* (*Berl. Akad. Abhandl.* 1846), pl. 1, fig. 2, p. 221. The word Malafisch or Malacisch is supposed to be connected with μαλακή (cf. No. 542), and to have reference to the qualities of the bride.

627. **Menelaos seizing Helen.** In the centre **Helen** to r. grasps the Palladion with both hands, looking back to l.; her r. foot is advanced, and she has richly-curling hair, earrings, necklace, himation over lower limbs, and shoes. The Palladion stands on a high moulded pedestal, down the shaft of which are astragalus and other patterns; the figure stands to r., with l. foot advanced; her hair is gathered up, and she wears earrings, necklace, crested helmet, long girt

* Similar armlets are sometimes seen on Etruscan vases, *e.g.* F 484 in Brit. Mus.

chiton, ægis with Gorgoneion, and shoes. The ægis is bordered by two snakes with rearing heads, crested and bearded; on her l. arm is her shield, and in l. hand a spear. On the l. **Menelaos** stands with drawn sword in r. hand, seizing Helen by the hair with l.; he is beardless, with curly hair, crested helmet, and richly-ornamented cuirass, under which a short chiton is just visible. Above him is inscribed: ƎVИƎM, *Menle.* In the background is **Aphroditè** to the front, looking slightly to l., wrapped in a himation veiling her head; she wears earrings. Above her is inscribed: ИAΩVT, *Turan.* On the extreme l. stands **Thetis**, with r. hand grasping Menelaos' r. arm and l. round his waist, as if to prevent him from attacking Helen; she has thick wavy hair gathered in a top-knot over the forehead, earrings, necklace, long girt chiton, with looped-up sleeves, himation over l. shoulder, and shoes. She is inscribed: ϟIOƎO, *Thethis*; behind her are indications of rocks. On the r. of the scene stands **Ajax** to the front, looking down at Helen; he has elaborately-curled hair and beard, chlamys fastened in front, shield on l. arm, and spear in l. hand. Above is inscribed: ϟAƎIA, *Aifas*; between him and the Palladion, ƎƆƆ / AΩ, *Cfera* (?). On the extreme r. is **Polyxena** to l., holding a spear in r. hand, and catching up her drapery with l.; she has long richly-curling hair, earrings, necklace, himation leaving the greater part of the body bare, and shoes. Above her is inscribed: AИϟΦVVΦ, *Phulphsna.* In the background is a horizontal band of ornamental pattern, possibly indicating a temple, above which is seen the upper part of **Eos** in her four-horse chariot to the front, rising out of the waves; her hair is parted and waved, and she wears a necklace. Below the design is a figure of the youthful **Heracles** crouching down, half turned to r., with curly hair, holding up his club in r. hand and bow in l. Behind him the lion's skin is hung up like a curtain, tied to two pegs; above is inscribed: ƎV>ΩƎB, *Hercle.* He kneels on a kind of stool,* from which hang three pairs of amphorae.

Ht. 12¼ in. Diam. 7⅝ in. From Cervetri. Castellani, 1865. Gerhard, *Etr. Spiegel*, iv. pl. 398, p. 46; *Mon. dell' Inst.* viii. pl. 33; *Ann.* 1866, p. 390; *Bull.* 1865, p. 244; Baumeister, i. p. 747, fig. 799; Roscher, *Lexikon*, *s.v.* Menelaos, p. 2785; Martha, *L'Art Étrusque*, p. 551; *id. L'Archéologie Étr. et Romaine*, p. 107; *Arch. Zeit.* 1864, *Anzeiger*, p. 288*; *Monatsber. d. Berl. Akad.* 1865, p. 674; Fabretti, *C. I. Ital.* 2346, *bis b.* The drawing of the figures is very refined and masterly, especially Ajax and Menelaos. In good condition, with fine patina.

628. **Reconciliation of Teuthras and Augè by Aphroditè.** In the centre is **Teuthras**, turning to l. and placing his r. hand in that of Augè; he is bearded, with richly-curling hair, and wears a large laurel-wreath, necklace with pendants, armlet on l. arm, and drapery round his lower limbs held up in l. hand. **Augè** stands facing him, with l. leg crossed over r. and l. hand supporting her brow; she wears a laurel-wreath, earrings, bracelets, necklace as Teuthras, long sleeved chiton, himation over l. shoulder, and shoes. On the r. is **Aphroditè** seated to l., holding a sceptre with trefoil top in r. hand; her hair is rolled up

* This may be intended for a raft supported on amphorae, with the lion's skin spread out for a sail; compare an Etruscan scarab in King, *Antique Gems and Rings*, ii. pl. 34, fig. 6, and Gerhard, *op. cit.* p. 51.

under a coif, and she wears earrings, necklace, bracelets, shoes and himation over lower limbs, one end of which is caught up over her l. shoulder. On the l. is a doe to l. cropping a flower from a tall branch; in the background is a heroön or portico supported by two Ionic columns, with pediment and ornamental cornice, and behind Aphroditè a smaller building. In the exergue is an animal lying down to l., either a dog or a hind; below, tendrils.

Diam. $7\frac{1}{8}$ in. Payne Knight Coll. 46. Formerly in Museo Gaddi at Florence. Gerhard, *Etr. Spiegel*, ii. pl. 169 (reverses the design), iii. p. 163. Cracked nearly across; handle broken off. Minute execution, but belonging to a late period, with much exaggeration in the hair and features. In the nude forms the shading is indicated by finely-hatched lines.

629. **Talos wrestling with the Dioscuri.** In the centre is **Talos,** a tall youth of an athletic appearance, wrestling with the two **Dioscuri,** who are rather shorter in stature; he has one arm round the neck of each, and they grasp him round the body. All are nude and have short curly hair confined by fillets; they are inscribed respectively: VƧ⍋⍒V⍲⍋⍒, *Chaluchasu*; ∃⋊IVTV⍲V⍲, *Pulutuice*, **Polydeukes** (the one on the l.); VƆTVƧA⋊, *Kasutru*, **Castor** (on the r.). On the l. is **Athenè** watching; she wears a high-crested helmet, earrings, long sleeved chiton, and himation, and has a spear in r. hand. On the r. is **Aphroditè** leaning forward and holding up with l. hand the lid of a box standing on a plinth; she extends r. hand, and wears a coif over her hair, and long sleeved chiton with *apoptygma*; she is inscribed: ⍋AƆVT, *Turan*. Above her is an indication of clouds (?). In the exergue, an acanthus-plant with spirals, and two balls.

Diam. 7 in. Length $10\frac{1}{8}$ in. Found at Chiusi, 1826. Hertz Coll., 1859 (*Cat.* 1851, p. 148). Gerhard, *Etr. Spiegel*, i. pl. 56, 1, iii. p. 52; Micali, *Storia*, pl. 46, fig. 1; *Arch. Zeit.* 1846, p. 317; Fabretti, *C. I. Ital.* 479. Part of left side broken away. In the nude forms the shading is indicated by finely-hatched lines. For the subject, compare the vase in the Jatta Collection (Baumeister, *Denkmäler*, iii. p. 1722, fig. 1804); also Mercklin, *Talossage*.

630. **Dionysos, Ariadnè, and Semelè.** In the centre of the scene stand **Dionysos** and **Ariadnè** embracing, her l. arm placed over his l. shoulder from behind, and her r. hand on his breast; he holds a lyre, rudely drawn, in his l., and turns his face to be kissed by her. Dionysos is beardless, and wears a chlamys over his arms; above him is inscribed: 8V8VVNS, *Phuphluns*. Ariadnè is the taller of the two: she has curly hair, and wears *ampyx*, and *opisthosphendonè*, earrings, necklace, a band with pendant amulets on her chest, long chiton with looped-up sleeves, and himation over l. shoulder; above her is inscribed: ⍋O⍋ƎƆ⍋, *Areatha*. On the r. **Semelè** is seated, with r. hand on her knee; she has curly hair, and wears an *ampyx*, earrings, necklace and band below as Ariadnè, and himation over lower limbs; on her body are rows of closely-incised markings. Above her is inscribed: ⍋V⋔Ǝƨ, *Semla*. On the l. is a youthful **Satyr** with very snub nose and thick hair, holding a thyrsos (?) in r. hand and placing l. on

Ariadnè's shoulder; he is inscribed: ΣIMVE, *Sime* (*i.e.* Σιμός). Below is a palmette resting on volutes, and round the design an elaborate scroll-pattern.

Length 12 in. Diam. 7⅝ in. Chiusi, 1847. Gerhard, *Etr. Spiegel*, iv. pl. 299, p. 31; *Arch. Zeit.* 1847, p. 187; 1859, pl. 131, p. 104; Heydemann, *Satyr- u. Bakchennamen*, p. 33; Corssen, *Sprache der Etrusker*, i. p. 324, § 108, and p. 831; Fabretti, *C. I. Ital.* 477 *bis*. In the nude forms the shading is indicated by finely-hatched lines.

631. **Satyr and Maenad.** On the l. is seated a **Satyr,** with l. foot drawn back, holding a *thyrsos* in l. hand, his r. extended to a **Maenad,** who sits opposite him, holding a *thyrsos* head downwards in l. hand; the Satyr has long hair and pointed ears, and is nearly bald. The Maenad wears an *ampyx* and shoes, and underneath her is a mantle, one end of which is caught up over her l. shoulder; her r. foot is drawn back, and r. hand placed on her knee. **Plate XIX.**

Length 8¾ in. Diam. 6⅛ in. Towneley Coll. Gerhard, *Etr. Spiegel*, i. pl. 94, fig. 2, iii. p. 100; Vaux, *Handbook to Brit. Mus.* p. 421. Round the design is an ivy-wreath with berries, springing on either side from a palmette in the exergue. The drawing has more of the Greek spirit than usual.

632. **Phaon and Euterpè** (?). On the l. is **Phaon** seated on rocky ground to r., holding a lyre in l. hand and the *plectrum* in r. with which he has just struck the cords; he is beardless, and wears a wreath (*corona sutilis*), and himation over l. shoulder and lower limbs. He is inscribed: ИVAΦ, *Phaun*. Before him is a woman to l. dancing, wrapped in a himation and wearing shoes; her face is turned upwards; before her is inscribed: AIΦ⅂⅂∃, *Evrphia*, which has been interpreted as *Eumorphia*, but according to Bugge (Deecke, *Etrusk. Forsch. u. Studien*, iv. p. 15, 2) represents *Euterpe*. Behind her is a woman seated on rocky ground to l., with short hair, *ampyx*, earrings, necklace, bracelets, armlet with pendants on l. arm, long girt chiton, fastened with brooches on the shoulders, and sandals; she holds a cylindrical *cista* (probably one like No. 641) in l. hand on her lap, and in r. an *acus discriminalis* or *discerniculum* (an instrument used by women for parting the hair). Below her, an acanthus plant. In the exergue is a **Satyr** reclining on his l. side, wearing shoes; in his l. hand is a *thyrsos*, and in r. he holds up a kylix with the forefinger through the handle (in the manner known as κοτταβίζων, characteristic of cottabos-players, cf. the Brit. Mus. vases F 37, etc.).

Diam. 7 in. Length 10⅜ in. From Cervetri. Castellani, 1865. Gerhard-Körte, *Etr. Spiegel*, v. pl. 32, p. 40 (discusses the subject at length, with reference to two other mirrors); *Bull. dell' Inst.* 1865, p. 243, No. 2; *Arch. Zeit.* 1864, *Anzeiger*, p. 288*; Fabretti, 2346 *bis d*. Round the design a rich border of oak and laurel-leaves, springing from a floral ornament beneath the Satyr.

633. **Cacus and the Vibennas.** In the centre is **Cacus** seated on rocky ground to r., playing on a lyre with a *plectrum*; he has long curly hair, necklace, and himation over lower limbs, and looks downwards with a pensive expression. At his r. side is seated, also on a rock, a youthful male figure, *Artile*, holding on his lap an open pair of tablets (*diptychon*), on which are

Etruscan letters; he looks downwards, and has elaborately-curled hair; himation over lower limbs. These figures are inscribed respectively: VDAↃ, *Cacu*, and ∃VIϮDA, *Artile*. In the background are two trees and a high rock, over which is seen the face of a beardless **Satyr** or other wood-deity, with rough hair and pointed ears. On either side of this group are the two **Vibennas, Caelius** on the l. and **Aulus** on the r., apparently taking the other two by surprise, as they seem to approach unobserved. Caelius, whose face is obliterated, stands with r. leg drawn up; he has long hair, conical cap, cuirass, short chiton, chlamys fastened with a brooch in front, *endromides* with tops turned over, shield on l. arm with a star in the centre, and a sword in r. hand. Aulus is similarly attired; he is bearded, and has no sword, but holds the rim of his shield with r. hand. They are inscribed respectively: ϗAИIΛIϞ·∃VIAↃ, *Caile Vipinas*, and ϗAИIΛIϞ·∃VꟻA, *Aule Vipinas*. The background is punctured all over; round the design is a vine-wreath with bunches of grapes.

On the handle of the mirror is a winged boy moving to r., looking to l., with chlamys over l. shoulder, shoes, and *pedum* in r. hand brandished over l. shoulder.

Diam. 5⅞ in. From Bolsena. Castellani, 1873. Gerhard-Körte, *Etr. Spiegel*, v. pl. 127, p. 166; *Bull. dell' Inst.* 1868, p. 216; Fabretti, *Suppl.* i. 376, *Suppl.* iii. p. 233; Corssen, *Sprache der Etrusker*, i. p. 1005; Müller-Deecke, *Etrusker*,[2] i. p. 111, note 128; Deecke, *Etr. Forschungen*, iii. p. 89 ff. and p. 384; Gardthausen, *Mastarna oder Serv. Tullius*, p. 33. Similar subject on three Etruscan sarcophagus-reliefs and a wall-painting at Vulci (see *Jahrbuch*, xii. (1897), p. 70; Brunn, *I rilievi delle urne Etrusche*, ii. pl. 119, p. 54; and Körte, *loc. cit.*).

634. **Toilet of Aphroditè.** In the centre is **Aphroditè** seated on a four-legged stool to l., with feet on a footstool; in her l. hand is a myrtle-branch. She wears a wreath and *sphendonè*, earrings, necklace, armlet on l. arm with pendant *bullae*, bracelet on r. in the form of a snake, long chiton with looped-up sleeves, bordered himation drawn over back of head as a veil, and sandals; on the stool is an embroidered cushion. On either side of her head is a dove; below her stool is inscribed: ИAↃV, *Turan*. On either side of her is a female attendant, the one on the l. having wings, and inscribed ↃƆIϞΨA, *Achvizr* (?); she draws forward the veil with l. hand, and holds up a mirror in r., with a sash over the wrist. She has curly hair, earrings, necklace, armlet on r. arm, long chiton with *apoptygma*, and shoes; the other is similarly attired, and holds an *alabastron* in l. hand, and a long pin in r., with which she touches Aphroditè's l. cheek. Each carries a *taenia* over one arm. In the exergue, below a band of chevron-pattern, is a **Seilenos** reclining on his back, with r. foot raised, holding a *kylix* in r. hand, with forefinger through the handle, in the manner known as *κοτταβίζων* (cf. No. 632). Below him is a large *crater* with volute handles; round the design an olive-wreath.

Diam. 7⅛ in. Ht. 10⅝ in. 1847. Gerhard, *Etr. Spiegel*, iv. pl. 319, p. 51; *Bull. dell' Inst.* 1847, p. 106; *Arch. Zeit.* 1848, p. 331; Fabretti, *C. I. Ital.* 2496.

635. **Woman between Two Youths,** perhaps a mother and two sons. In the centre is a woman standing on rocky ground to r., looking downwards, with r. hand holding up her drapery and r. foot drawn back; she has curly hair,

and wears a laurel-wreath, necklace, and two armlets on r. arm, one with pendants, long chiton with looped-up sleeves, himation over l. arm, and shoes. She lays her l. hand round the neck of a youth facing her; his r. foot is drawn back, and he wears a garment round his thighs, twisted up over l. arm. On the l. is another youth to the front, looking to r. and placing l. arm on the woman's r. shoulder; his r. arm is muffled in his himation. In the exergue is a **river-god** to the front, with horns and ears of a bull, and legs ending in a double fish's tail, holding in either hand the end of a laurel-branch which encircles the design.

Diam. 6⅞ in. From Palestrina. Castellani, 1884 (*Sale Cat.* 424). Gerhard-Körte, *Etr. Spiegel*, v. pl. 150, p. 197.

636. **Cover of Mirror-Case.** On the cover are two figures of **Athenè**, exactly similar, seated opposite each other, with faces to the front; each has curly hair, helmet, aegis with rude Gorgoneion, scales, and border of snakes, long girt chiton and *apoptygma* with border of scroll-pattern, himation over lower limbs, necklace, bracelets, and sandals; the bracelets are in the form of snakes. They are seated on rocks, and each holds a spear in the further hand; at the side of each is a shield with incised patterns (volutes and tongue), and device of a snake coiled in relief.

Diam. 7¼ in. Gerhard, *Zwei Minerven* (8*tes Winckelmannsfestpr.*), with plate; *id. Etr. Spiegel*, iii. pl. 241, p. 234, and v. p. 13; Murray, *Handbook of Gk. Archaeology*, p. 231; *Ephem. Archaeol.* 1890, p. 1 and plate; *Bull. dell' Inst.* 1846, p. 100; Lenormant and de Witte, *Élite Céram.* i. p. 298; *Bull. de l'Acad. de Bruxelles*, viii. i. p. 9 ff. Injured; faces of both figures lost; handles remaining. Very high relief; good patina. For double types of a deity see *Ann. dell' Inst.* 1857, p. 204; Hill, *Brit. Mus. Cat. of Coins of Lycia, etc.*, p. lxxv.; and *Athen. Mittheil.* xxi. (1896), p. 277.

C. CISTAE, VASES, etc. (637–669).

637. **Cista.** The middle part of the body is broken away, but ten rings which had been attached to it still remain; it was apparently decorated with an open-work pattern, of which fragments remain. The feet are in the form of lion's claws on plinths, and above each is a relief of a Sphinx seated to l., with face and feet to the front, long hair, and wings spread; the attitude is cramped and awkward; below is a volute.

On the cover is incised (within a border of palmettes and lotos-flowers) a frieze of **combatants**; the figures, ten in all, are beardless, and wear short chitons and cuirasses with chequer-patterns. The first is falling to l. and looking up, with shield on l. arm; the next leads a horse (on his further side) to r.; he has a spear in l. hand, and crested helmet with cheek-pieces turned up. Next a similar warrior to r., with sword in r. hand and shield in l., has just wounded a warrior, who falls back to r. with head thrown back; his sword falls from his hand; between these two is a spear with *amentum* lying on the ground. The next (as the last but one) leads up a horse to r.; he has a sword in r. hand, and advances towards a warrior who is fallen to l.; he has long hair and a cuirass without pattern, otherwise as the first figure. The next two warriors

have crested helmets and spears in l. hands ; the first leads a horse to l., and the other, who has a shield, has just wounded a warrior, who falls like the second fallen one above ; his sword falls from his hand, and on the ground is his crested helmet. Last is a warrior leading a horse to r. ; he has a helmet and spear, and on the ground below is a sheathed sword. The ground is rocky throughout.

The handle is formed by two beardless warriors with crested helmets (cheek-pieces turned up), cuirasses, and short chitons, who are carrying the dead body of a third extended at full length with head fallen back to l. ; he is beardless, with thick hair, and his hands are placed on his hips.

Ht. 19½ in. From Palestrina. Castellani, 1873. For the group on the top, cf. *Mon. dell' Inst.* viii. 31.

638. **Cista.** Round the body is a frieze representing the **sacrifice of Trojan captives at the funeral pyre of Patroclos**: In the centre of the scene is the pyre, composed of logs placed alternately lengthways and endways, on which are placed the cuirass and two shields of Patroclos ; the shield on the l. has a Gorgoneion as device, with radiated border, the other a seven-point star. On the l. is **Achilles** to r., with l. foot advanced, plunging a sword into the neck of a Trojan captive, whose hair he grasps with l. hand ; he is beardless, and his hair is cut quite short (cf. *Il.* xxiii. 141) ; he wears a short chiton and cuirass, and below, resting against a rock, is his shield. The captive is seated on the ground to r, with an expression of anguish, his head thrown back, and his hands tied behind ; he is beardless and nude, with thick curly hair ; blood flows freely from his neck, and his death-pangs are indicated by the drawn-up toes. On the r. is another captive, similar to the first, standing to the front, looking down at the first, with hands tied behind back ; behind him is a rock, on which is placed a bordered chlamys, and on the rock is a tree, round which the rope that ties his hands is fastened. On the r. a nude bearded captive, with hands tied behind him, is led up by a Myrmidon, nude and beardless, who holds his l. wrist with r. hand, and the other end of the rope in l., and looks back to r. On the rocks in the background are a conical helmet (shape as No. 2717) and a bordered chlamys. Next is a similar group ; the Myrmidon looks to l., and wears a cuirass, short chiton, and greaves ; in r. hand he holds up a helmet which he is about to place on the pyre, and in l. he holds a spear. Against the rocks between them is a shield with device of a star and radiated border. The last group on the r. is composed of a captive, seated as the first one, looking up in terror to l. at a Myrmidon (seen in back view), who holds the end of a rope with which his hands are tied behind him, while another on the r. is about to plunge a sword into his neck. All three are nude and beardless, except that the Myrmidon on the r. wears a loin-cloth ; on the rocks is placed a bordered chlamys. On the l. of Achilles is a female deity, perhaps an Etruscan **Fury or Lasa**, standing to the front with r. leg crossed over l., leaning l. arm on a rock, and holding in r. hand the end of a rope with which the hands of a nude beardless captive are tied behind him ; he

PLATE XXXI.

is seated to l., with bent head turned to his l. The female figure looks down to r., and has short hair, short girt chiton, and cross-belt. On the l. a nude youth rushes up with l. leg advanced, holding out a greave in either hand to be placed on the pyre. The scene is closed on the l. by **Athenè**, who stands to the front, with spear in r. hand and a sheathed sword in l.; she has flowing hair, crested helmet with cheek-pieces turned up, snake-bracelets, long sleeved chiton with *apoptygma*, aegis with fringe of snakes and Gorgoneion, and girdle formed of two snakes knotted together. On the rock by her l. shoulder is an owl to l. The background of the scene is rocky throughout, with occasional trees and flowers. Above the design is a twisted ivy-wreath, and below a band of palmettes.

On the cover is incised a design representing **three Nereids** riding on marine monsters, with the armour of Achilles: The first one is seated sideways on the r. side of a Hippocamp moving to r., round the neck of which her l. hand is placed, and holds the sword in r. hand; her hair is gathered in an embroidered *opisthosphendonè*, and she wears earrings, necklace, and bracelets, and drapery floating on either side of her. The next rides on a dolphin with the head of a boar, her l. hand raised, and holding in the r. a greave; she wears earrings, necklace, bracelets, bordered himation over her shoulders, and shoes. The third rides on a Pistrix, holding up the other greave in r. hand and resting l. on the neck of the monster; her hair is twisted over a fillet, and she wears earrings, necklace, bracelets, and himation round lower limbs. On the l. of her is a dolphin diving down to r., and below all round is wave-pattern, indicating the sea. The design is bordered by a laurel-wreath.

On the cover is a handle formed by a group of a **youthful Satyr and a Maenad**, half-turned towards each other; the Satyr stands with both hands extended and r. leg advanced. The Maenad leans back to her r., with l. hand extended to meet the Satyr's r. hand, and holds some broken object in r.; her hair is rolled up all round, and she wears a fawn-skin with the feet fastened on the r. shoulder. The feet of the cista are in the form of lion's claws; above each, a relief of Eros kneeling on r. knee, face to front, in r. hand a club or hammer.

Ht. $14\frac{1}{4}$ in. From Palestrina. 1859. Révil Coll. Raoul-Rochette, *Mon. Ined.* pl. 20, p. 90; Inghirami, *Gal. Omer.* ii. pls. 167, 215; Overbeck, *Her. Bildw.* pl. 19, fig. 13, pp. 440, 484; Steinbüchel, *Atlas*, pl. 16, fig. 1; Gerhard, *Etr. Spiegel*, i. pls. 15, 16, fig. 1, pp. 29, 49; *id. Hyperb. röm. Stud.* i. p. 96; Stackelberg, *Kunstblatt*, 1827, Nos. 32, 33, 47; *Mon. Ined. della soc. iperb.-romana*, pts. i.-ii. (1828), pls. 1, 2; Heydemann, *Nereiden mit Waffen*, note 43, No. 14; Murray, *Handbook of Gk. Archaeology*, p. 135; *Jahrbuch*, xii. (1897), p. 67; Schöne in *Ann. dell' Inst.* 1866, p. 163, No. 8.

The drawing of the frieze round the body is most masterly, and the composition bold and varied, comparing well with the Ficoroni cista; it is quite Polygnotan in conception, and may be attributed to the fourth century B.C. The scene round the body is taken from *Iliad* xxiii. 175–6; the composition of that on the cover may be compared with the Brit. Mus. vase (*Cat.* iv. F 69), with Thetis and two Nereids, each riding on a different type of sea-monster.

Round the body eight rings (one lost) are attached, for chains by which the cista was suspended; the fastenings cover parts of the design.

639. **Cista.** The middle part of the body is lost, except eight rings with the discs for attachment; the feet are in the form of lions' claws, and above each is a medallion with relief of a Chimaera crouching to r.

On the cover, within a border of laurel-wreath, are incised **four Nereids** riding on sea-monsters to r.; they recline on the r. side of the monsters, and wear earrings, shoes, and long girt chitons with bordered *apoptygma*. In the first and third groups the monsters have the head and claws of a dog (Pistrix as on No. 638), in the second and fourth, the head and legs of a sea-horse; the hair of the first is arranged in rolls at the back, and she wears a necklace, bracelets, and armlet of beads. The third wears necklace and bracelets; the other two wear necklaces of beads, and armlets of pear-shaped pendants. Three of the Nereids have the r. hand raised to near the head, the l. holding on to the neck of the monster; the fourth has both arms round its neck. Three have the head looking forward, the fourth looking back.

The handle is formed by a group of two wrestlers, nude and beardless, who stand with heads in contact and arms locked behind their heads.

Ht. 18½ in. Diam. 13⅜ in. From Palestrina. Castellani, 1884 (*Sale Cat.* 364).

640. **Cista.** Round the body is a frieze comprising three groups of figures: (1) **Bellerophon and Stheneboea: Bellerophon** stands to the front, with r. hand resting on spear, holding **Pegasos** by a halter in l.; he is beardless, and wears *petasos* slung at back, chlamys fastened with a brooch in front and hanging in *pteryges* over l. arm; his sword hangs from a belt at his l. side. His spear has an *amentum* and two rings towards the lower end; Pegasos has a necklace of *bullae*, and wings addorsed, and paws the ground with l. fore-leg. Beneath Pegasos are a large spaniel running to r. and a large grasshopper or locust going up a hill to r. On the l. is **Stheneboea** standing nearly to the front, with r. leg bent, placing l. hand on Bellerophon's r. arm; she wears a beaded *stephanè*, earrings, necklace, bracelets, shoes, long chiton with looped-up sleeves, and himation with astragalus border caught up over l. arm.

(2) **Paris** (?) **and Victory: Paris** stands to r., with spear held by the *amentum* in l. hand; he is beardless, and wears a Phrygian helmet with engrailed ridge, short chiton, cuirass, greaves with rings (?) attached to the lower edge, and sword with belt; at his side is a shield with mask in relief. He looks at **Victory,** who advances towards him, holding out a *phialè* in r. hand; in her l. is a *prochoös*; her hair is gathered in a reticulated *opisthosphendonè*, and she wears earrings, necklace, bracelet on l. arm, long girt bordered chiton with *apoptygma*, and shoes. On the r. is an Ionic column, round the necking of which a sash is tied.

(3) **Menelaos and Helen** (?): **Menelaos** stands to the front and with r. hand is about to take off his sword-belt, while he holds the sheath in l.; he is bearded, with long hair, conical helmet with band of chevrons, cuirass, short chiton, and greaves; at his l. side is a shield with Satyric mask in relief. On the l. is **Helen** nearly to the front, holding a *prochoös* in r. hand and a *phialè*

in l.; she wears a beaded *stephanè*, earrings, necklace, bracelet on r. arm, shoes, long girt chiton, and himation caught up over l. arm. Between them is a pigeon flying to l.; on the r., the skull of an ox.

In all three scenes the ground is more or less rocky, with occasional flowers and plants. Above the designs is a band of palmettes and lotos-flowers; below, of horizontal palmettes with tendrils. The feet are in the form of lion's claws, on which are reliefs of Sphinxes, full face, standing on tendrils.

On the cover, **two Nereids** riding on sea-monsters: The first is seated on the r. side of a Hippocamp, with l. arm round its neck; she wears a long chiton, and himation over lower limbs. In the field, an owl to l., two fishes, and flowers; on the r., an octopus. The other is seated in a similar attitude, with l. hand extended; she wears a bracelet on l. wrist, and long girt chiton with *apoptygma*; her hair is parted and falls over her ears. In the field, three fishes, a dolphin, and flowers. Round the whole, a border of wave-pattern.

The handle is formed of an athlete and a female figure, both nude; the female figure has her hair rolled up all round, and wears a necklace with *bulla*, bracelets, armlet on l. arm, and shoes, in r. hand an *alabastron*; she places l. arm on the athlete's back. He has short curly hair, a thong wound round l. arm, and shoes; in his l. hand are a strigil and *lekythos*, and he places r. hand on the other's l. side. He appears to be copied from a fourth century Greek original.

Ht. 19 in. Diam. 9½ in. Castellani, 1884 (*Sale Cat.* 362). Drawing free and rather careless. The feet have become detached.

641. **Cista** with tubes for unguents. The cista has a cover perforated with a large hole in the centre, and eight smaller round the edge; in five of these smaller holes the tubes still remain intact; in the rim are two smaller holes. It stands on three human feet to r.

On the top was a figure of **Hermes**, now broken off; his r. hand is extended, and he is beardless, and wears a winged *petasos*, and himation over l. shoulder, in which l. arm is muffled, embroidered with trefoils of dots and borders of small circles. On his l. foot are remains of an *endromis*.

Fig. 17 = No. 641.

Ht. of cista, 5½ in.; of the Hermes, 3 in. Civita Castellana, 1892. The feet of the Hermes are wanting. Good patina.

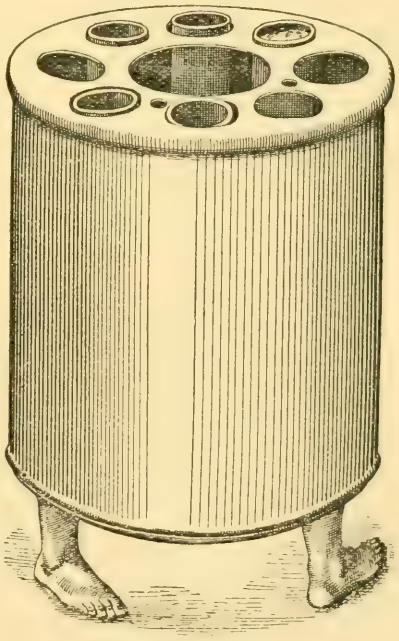

Fig. 16 = No. 641.

642. **Heracles overcoming the horses of Diomede.** The horses rear on their hind legs; they wear collars with *bullae*. Heracles stands between them with hands extended, as if to hold them; he is beardless, and wears the lion's skin over his head and tied in front, the mane of which is continued down the back as a ridge of plaited hair (cf. No. 650).

Ht 6⅜ in. From Palestrina. Castellani, 1865. Mansell, *Brit. Mus. Photographs*, 808; Roscher, *Lexikon*, i. p. 2226. Found in a cista, to the cover of which it was probably attached. The horses are carefully modelled, but the style retains traces of archaic stiffness.

643. **Seilenos and two Satyrs (?) from top of Cista.** On the l. is a Satyr (?) with r. arm doubled up, r. leg bent, and l. hand placed on the back of the central figure; his hair is rolled up. In the centre is a Seilenos (?) standing with r. foot drawn back and up-turned face; he has a himation over l. arm and lower limbs, and in l. hand holds a staff (?), which is broken away; his r. hand clasps the r. hand of the first figure from behind. On the r. is a Satyr (?) turning towards the central figure, with l. leg bent, r. hand placed on the old man's back, and in l. a pair of flutes; his hair is rolled up, and he wears drapery over l. arm and lower limbs.

Ht. 4⅛ in. From Palestrina. Castellani, 1873.

644. **Foot of Cista,** in the form of a lion's claw on a moulded plinth. Above is a relief representing **Typhon** (?) to the front with both hands raised, holding some object above his head; he is bearded, and his body below the waist parts into two long coiled tails; the one on the l. ends in a goat's head (?), the other in the head of a bearded snake or sea-monster.

Ht. 4⅝ in.

645. **Two figures from top of Cista.** They stand to the front, each with the outer leg bent, outer hand on hip, and inner arms extended along one another; the one on the r. is a nude youth with hair rolled up; the other, a nude girl, with hair twisted up.

Ht. 4 in. From Palestrina. Castellani, 1873.

646. **Two Feet of Cista** in the form of lions' claws, above which, in each case, is the figure of a winged goddess to the knees, with hair parted and waved under a radiated *sphendonè* and long sleeved chiton with *apoptygma*; her hands are placed on her breast and her wings spread.

Ht. 8¾ and 9⅛ in. Towneley Coll. One is of better workmanship than the other.

647. **Two Feet of Cista,** as before, but instead of the goddess, a Siren with long tresses over shoulders, and fillet; wings spread. Under the Siren's feet, a palmette, with tendrils springing up on either side.

Ht. 9½ in. Towneley Coll. Slightly archaic.

648. **Foot of large Cista,** in the form of a lion's claw, above which is an imitation Ionic capital, on which rests a relief of a **Nereid** riding on a Hippocamp to r., seated on its r. side, with face to front, holding the helmet of Achilles in r. hand, the l. placed on the mane of the Hippocamp. She has long hair, and wears a *stephanè*, long girt chiton, himation over l. shoulder, and shoes.

Ht. 6⅜ in. Castellani, 1873.

649. **Three Feet of a Cista,** in the shape of lion's claws on plinths, with imitation Ionic capitals above, supporting reliefs which represent a three-horse chariot driving at full speed to l. over a prostrate man. In each is a beardless charioteer wearing conical cap and long chiton, the reins round his waist like a girdle; the prostrate man lies on his r. side with face to the ground and l. hand on thigh, r. hand stretched beyond head; above it is drapery which, extending from the l. arm, forms a support for the fore-feet of the horses; he is nude and beardless, with thick hair, and over his l. arm is drapery.

Ht. 4¾ in. From Palestrina. Castellani, 1873.

Fig. 18 = No. 650.

650. **Situla.** On either side, below the handles, is a relief of a winged female daemon or death-goddess holding up a nude youth with either hand; she has dishevelled hair, with a plait over the forehead, and a girt chiton reaching to the thighs; the figure terminates in a bird's body and legs. A very similar figure is to be seen on a black-figured hydria in Berlin (*Cat.* 2157), probably of Etruscan fabric, for which see *Jahrbuch*, i. (1886), p. 210; this figure may be called a Harpy, but see *Journ. Hell. Stud.* xiii. p. 103 ff., and *Arch. Zeit.* 1882, p. 197 ff.

Round the upper part of the situla are bands of

bead-moulding, egg-pattern, and lotos-and-honeysuckle pattern between bands of hatched lines in triangles; round the lower part, similar patterns (no bead, and double oblique palmettes instead of lotos-and-honeysuckle); these bands of ornament are partly modern. The handles are loose and in the form of cables; they are attached to double rings each side, and end in large buds; between the rings are scollop-shells.

The situla stands on three feet in the form of lion's claws on moulded bases and square plinths; above each, resting on an egg-moulding with a volute at each end, is a group of **Heracles strangling the Nemean lion.** Heracles kneels on r. knee to l., grasping the lion with r. hand round its neck; he is beardless, and wears short chiton and cuirass. The lion is seated on its haunches and places l. fore-paw on Heracles' l. knee; a ridge of plaited hair extends from the mane to the tail (cf. the group of Heracles and the horses of Diomede, No. 642). For this type, which differs slightly from the "wrestling" type of Ionic origin, see *Brit. Mus. Cat. of Vases*, ii. p. 13.

Ht. 15¾ in. Diam. 13⅛ in. Found at Offida, Picenum, 1877. Castellani, 1883. *Notizie degli Scavi*, 1877, p. 113; *Arch. Zeit.* 1877, p. 179; *Jahrbuch*, 1886, p. 211. Good workmanship; the body of the vase has been much restored, but the figures are in excellent preservation.

651. **Situla.** Under each side-handle are two masks of Satyrs with long flowing beards and hair, wearing wreaths (?). On the stem, moulded egg-pattern, and flutings below; the situla stands on a square plinth. Round the lip, moulded egg-pattern; below, a wreath, incised; inside the lip is incised an inscription: AИIOVM ƧƎIИƎDFAB VASIDAV, *Larisal Hafrenies Suthina;* and also the letter A.

Ht. 16¼ in. From Bolsena. Castellani, 1868. *Bull. dell' Inst.* 1857, p. 35.

652. **Situla** with double loose handles, fastened on either side into a double ring, below which on one side is a head of **Athenè** in high relief, with rich tresses of hair falling on either side of the face, and crested Corinthian helmet; on the other is a Satyric mask, with large open mouth forming a spout (with strainer inside), below which is a bearded head in relief (cf. Nos. 2484, 2514). On the shoulder is inscribed: AИIOVMƧƎITƎWODA[V, *L]arth Meties Suthina.*

Ht. 11½ in. From Bolsena. Castellani, 1873. Part of the inscription is corroded.

653. **Epichysis*** with wide mouth. The handle ends above in a ram's head, below in a shield-shaped *emblema* of **Eros** (?) to the front, with r. leg crossed over l., chlamys over arms, holding a *pedum* (?) in l. hand. On the shoulder is incised: AИIOVMƧƎIƚƎWOQAV, *Larth Meties Suthina.*

Ht. 11½ in. From Bolsena. Castellani, 1873.

654. **Epichysis.** Similar to the last and similarly inscribed; oblong medallion, on which is **Heracles** to the front with club in r. hand and drapery over l. arm.

Ht. 11½ in. From Bolsena. Castellani, 1873. Much corroded.

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* For this shape compare *Brit. Mus. Cat. of Vases*, iv. p. 7, fig. 12.

655. **Trefoil Oinochoè** with high handle and sharply-indented mouth. On the front is incised: ΛΛΙΟVMƧ⅁IИƎ⅁ΛΒ∨ΛƧIDΛ∨, *Larisal Harenies Suthina* (cf. No. 651).

Ht. 12⅜ in. From Bolsena. Castellani, 1868. *Bull. dell' Inst.* 1857, p. 35; Lorenz, *Beitr. zur deutung d. Etr. Inschr.* 91.

656. **Prochoös.** The handle is ribbed, and ends below in a bearded mask with two upright horns like those of a Cretan goat, wearing a fillet, perhaps representing **Pan**; hair bound with narrow fillet; on either side is a volute. Above, the handle terminates in a Sphinx represented as if climbing up the spout, which is semi-cylindrical; the wings are addorsed, and the hind-feet grasp the neck of the vase. On the handle, above the Sphinx, is a palmette; the foot is fluted.

Ht. 10¾ in. Castellani, 1873. Body modern.

657. **Patera.** The handle is in the form of a figure of **Victory**, with wings spread, r. hand on hip, in l. a jug; she has long hair tied behind and himation over lower limbs gathered up under l. arm. The figure stands on a base in which a ring is fixed; at the point of juncture with the bowl are two spreading acanthus-leaves. Round the edge of the patera are bead and egg mouldings; on the rim is inscribed: ΛΛΙΟVΜ, *Suthina.*

Length 25½ in. Diam. 16⅜ in. From Chiusi. Castellani, 1873.

658. **Patera.** The handle is in the form of a girl, with r. hand raised to her head, and in l. an *alabastron*; she wears a long chiton with *apoptygma* bordered with cable-patterns and fastened by brooches on the shoulders, and armlets with pendants (cf. Nos. 626 and 632). At the side of the patera opposite the handle is a female head in relief, with carefully-waved hair, of a somewhat archaic type.

Ht. 16½ in. Diam. 9½ in. 1851. The bowl is much injured. A large ring is attached to the stand on which the figure is placed, and a smaller one to the female head.

659. **Patera.** The handle is in the form of a woman standing on a small base, with r. hand supporting the bowl, which has a moulded edge; she has wavy hair falling over the ears in front and rolled up behind, and wears a fillet, long sleeved chiton with *apoptygma* and under-chiton, and shoes.

Ht. 13¼ in. Diam. 8⅜ in. Canino Coll., 1837. Micali, *Storia*, pl. 50, figs. 2, 3; De Witte, *Descr.* 209.

660. **Patera.** The handle is formed by the figure of a goddess, who holds up her skirt with l. hand and has held out a flower in r. ("Spes" motive); she has long hair, and wears a fillet ornamented with rosettes, long chiton with *apoptygma*, woollen under-garment, and shoes. Between the figure and the bowl is a scroll-pattern.

Ht. 15½ in. Diam. 8⅝ in. The drapery is treated in an archaistic fashion.

661. **Patera.** The handle is in the form of a figure of **Victory**, supporting the bowl with r. hand ; her wings are spread, and her hair is drawn back to the nape of the neck, with tresses falling on the shoulders ; she wears shoes and a himation over lower limbs caught up in l. hand.

Ht. 15¾ in. Diam. 10⅝ in. Castellani, 1868.

662. **Egg-shaped Vase.** The handle forms a semi-circle, inserted in a ring on either side of the vase, with a ring at the top ; below each ring on the side of the vase is a head of **Acheloös** bearded, with a row of curls over the forehead, and bull's horns. The body is ribbed, with two bands of egg-pattern.

Ht. 5¼ in. ; with handle, 8¼ in. 1851.

663. **Ladle** (*simpulum*). The handle ends above in the head of a deer ; at the top of the stem at the front and at the back are palmettes. At the back, just above the bowl, is a relief of a male figure moving to r., looking back and holding up r. hand ; his hair is looped up, and he wears a chlamys over l. shoulder.

Ht. 10½ in.

664. **Handle of Vase**, ending above in a lion's head between two lionesses crouching. Below is a mask resembling the type of Bes, with large mouth and ears, staring eyes, and protruding tongue ; a serpent springs from the head on either side, and another from each cheek. Hair is indicated on the forehead.

Ht. 6¼ in.

665. **Strigil.** The handle is formed by a figure of **Aphroditè** standing on a small base, scraping her l. hip with a strigil held in l. hand, the r. raised to her forehead ; she wears shoes, and a fillet ornamented with three flowers ; her hair is rolled round the fillet and knotted up at the back. The figure rests against a support in the form of a jointed stalk with leaves at intervals ; on the back of the strigil is a triple leaf-pattern, moulded.

Ht. 16 in. ; of the figure, 8 in. From Palestrina. Castellani, 1873. *Mon. dell' Inst.* ix. pl. 29, fig. 3, and *Ann.* 1871, p. 125 ; Newton, *Castellani Coll.* pl. 5 ; Pottier and Reinach, *Nécropole de Myrina*, p. 201. Good style.

666. **Female Figure,** forming the support of a candelabrum. She is seated in a chair looking down to her r., and holding a wreath of flowers (?) in both hands ; her hair is bound by a narrow fillet and gathered up at the back ; she wears a necklace with *bulla*, long chiton, and himation ; her feet rest on a footstool. The candelabrum is in the form of a stem with leaves growing closely round it, issuing out of a calyx on a base surrounded by knobs, which rests on the head of the figure. The figure is placed on a circular base with three feet, round which is incised an egg-pattern. **Plate XX.**

Ht. 13⅜ in. From Chiusi. Rogers Coll., 1856. *Mon. dell' Inst.* v. pl. 28, and *Annali*, 1851, p. 105 ; Reinach, *Repertoire*, ii. p. 685, No. 3. The figure is much corroded.

667. **Candelabrum.** On the top is a group of **Peleus seizing Thetis.** Peleus stoops to r., with arms clasped round her waist, holding her r. leg fast between his knees, face to front; he is nude and beardless. Thetis stands upright with l. foot advanced; with l. hand she endeavours to disengage Peleus' l. hand, while her r. is placed on his back, and round it is twisted a snake, indicating one of her transformations. Her hair is rolled up, with a plait or twisted fillet passing over the forehead, and she wears a long girt chiton with looped-up sleeves. From the top of the stem issue four branches ending in leaves, and round the bottom of it is a pattern of close-growing leaves; the stem is fluted. The feet are in the form of lion's claws on plinths, with palmettes between, and a rich pattern of palmettes in low relief round the central part.

Ht. 4 ft. $8\frac{7}{8}$ in. De Witte, *Descr.* 253.

668. **Candelabrum.** On the top is an athlete standing with l. leg bent and body thrown back, looking to his r.; his hair is rolled up, and he holds a jumping weight in either hand. The stem is fluted, and round the top are four branches ending in leaves; round the lower end are moulded closely-growing leaves. The feet are in the form of lion's claws on plinths, with palmettes between.

Ht. 3 ft. $9\frac{1}{4}$ in. Canino Coll., 1837. De Witte, *Descr.* 255.

669. **Candelabrum.** On the top is an athlete standing with l. foot advanced, scraping his r. thigh with a strigil (*ἀποξυόμενος*). The stem is fluted, with four branches ending in leaves round the top; the feet are in the form of lion's claws on plinths, with palmettes between and in low relief round the central part; round the bottom of the stem is a ring of boars' heads, pointing upwards.

Ht. 4 ft. $1\frac{1}{4}$ in. From Vulci. Burgon Coll.

IV. LATE ETRUSCAN BRONZES, OF FREE STYLE (670–785).

A. STATUETTES (670–694).

670. **Part of Group. Ajax supporting the body of Achilles.** Only the l. arm of Ajax remains, supporting the body of Achilles round the waist; the latter falls backwards to l., with l. arm hanging by his side; his feet are almost off the ground. He is beardless, with short, thick hair, helmet with cheek-pieces turned up and very long crest, cuirass of scales with fringed border of flaps, short chiton to hips with scolloped border, and greaves.

Ht. 4 in. Payne Knight Coll. Right arm of Achilles lost. Compare the Pasquino group in Rome (Friederichs-Wolters, 1397). This attribution seems more satisfactory than that of Menelaos and Patroclos (see Overbeck, *Her. Bildw.* p. 551).

671. **Heracles subduing the horses of Diomede;** only part of the group remaining. A horse rears up, while on its l. flank Heracles runs along, pressing his r. knee against its l. foreleg and his head against its head; his r. arm grasps **PLATE XX.**

it round the neck. He is beardless, and has curly hair; his l. arm has been extended.

Ht. 3⅞ in. Blacas Coll., 1867. Left arm of Heracles and extremities of horse broken off. The type is similar to that of Heracles and the Cretan bull; cf. *Brit. Mus. Cat. of Vases*, ii. B 309 and the Olympia metope; see the larger group with this subject, No. 642.

672. **Heracles and the Nemean Lion.** Heracles stands with both legs bent, throwing his weight on the r.; both hands are clenched round the neck of the lion, which he holds under his r. arm; the lion stands on its hind legs with its fore-paws grasping Heracles' back. Heracles is nude and beardless; down the neck and back of the lion is a mane of thick hair carefully arranged in a sort of plait. **Plate XIII.**

Ht. 4¼ in. Payne Knight Coll. Vaux, *Handbook to Brit. Mus.* p. 435. Ancient base. For the type, see *Brit. Mus. Cat. of Vases*, ii. p. 13; for the lion's mane, Nos. 642, 650.

673. **Mask of Juno Sospita,** with goat's horns and ears.

Ht. 2 in. Rather rude work.

674. **Group of Two Warriors in combat.** They lean forward with heads touching and elbows crossed, each placing one hand on the other's head and holding a dagger in the other hand. They are beardless, and wear elaborately-incised cuirasses with shoulder-pieces, and short chitons underneath; the inner legs are bent under them. Each figure stands on a support formed of a palmette and volutes.

Ht. 6½ in. Length 10½ in. Hertz Coll., 1859.

675. **Athlete with Diskos.** He stands with r. leg advanced, holding up the *diskos* in front of him with both hands, the r. underneath it, the l. on the top. He is nude and beardless, and has thick hair rolled up at the back.

On the modern base is affixed a female mask, like an *oscillum*, with hair parted and brushed back.

Ht. 6½ in. Hamilton Coll. 10. Murray, *Hist. of Gk. Sculpt.*² ii. p. 274; Reinach, *Repertoire*, ii. p. 544, No. 10; *Ann. dell' Inst.* 1885, p. 169. Small ancient base. Corroded.

676. **Athlete.** He stands on r. leg, with r. hand on his hip, looking to l.; he has held some object in l. hand; he has curly hair and wears a fillet.

Ht. 6⅜ in. From Campania. Castellani, 1873. Rather corroded.

677. **Athlete.** He stands with l. leg bent, r. hand extended, l. by side; he is beardless, with hair rolled over a fillet in front and behind; the eyes are hollow.

Ht. 5⅛ in. Blacas Coll., 1867. Right hand injured.

678. **Male Figure.** He stands with l. leg bent and r. hand on hip; he is beardless, with smooth short hair, and drapery round the loins, twisted up

round the waist and held up in l. hand. On the thigh is an inscription of four lines :—

ƎЯ∀ƚИ∀>	*Canvate*
.ИƧИ∀ꟻƎИƧ	*Selvansl.*
VИИ∀IƎИ∀OƎN	*Lethanei Alpnu*
·IOD∀N·ƎDVƚ·ИƆƎ	*Ecn . Turce . Larthi .*

Ht. $6\frac{7}{8}$ in. Payne Knight Coll. (xcvii. 3). Fabretti, *C. I. Ital.* 2582 *bis* and pl. 44 ; *Bull. dell' Inst.* 1862, p. 76.

679. **Male Figure.** He stands with r. leg bent, r. hand on side and l. extended ; he is beardless, and wears a garment round his loins caught up over l. arm.

Ht. 20 in. From the Lake of Falterona. Campanari, 1847. Micali, *Mon. Ined.* pl. 14, fig. 3, p. 98 ; *Bull. dell' Inst.* 1838, p. 67 ; *Arch. Zeit.* 1847, p. 186.

680. **Male Figure.** He stands with r. foot slightly advanced, r. hand on hip and l. muffled in drapery ; he is beardless and is wrapped in a himation, an end of which is turned over at the waist and hangs in front with point downwards, as in No. 449. **Plate XII.**

Ht. $3\frac{1}{4}$ in. Hertz Coll., 1859. Fine green patina ; corroded.

681. **Male Figure.** He stands with l. leg bent, looking to his l. ; he holds part of a sword in r. hand, his fingers clasped round the blade, and has held some object in l. He is beardless, with rough curly hair, and wears a chlamys over his shoulders pinned together in front, with a border of circles incised ; the eyes are pierced. **Plate XVI.**

Ht. $7\frac{1}{2}$ in. From Civita Castellana, 1891. Murray, *Greek Bronzes*, p. 29; *Bull. dell' Inst.* 1880, p. 110. Right side of face much injured ; supports under the feet.

682. **Male Figure.** He stands on r. leg, and holds an *oinochoè* in r. hand ; in l. he has held out a *patera* ; his hair is parted in the middle and brushed smoothly down.

Ht. $5\frac{3}{8}$ in. Payne Knight Coll. (xcvii. 4).

683. **Youth.** He stands on r. leg, and holds out a *cantharos* in r. hand with a finger through the handle ; in l. a small *pyxis* with radiated pattern on the lid. He has curly hair brushed up in front, and wears a fillet and bordered chlamys over l. shoulder.

Ht. $12\frac{1}{8}$ in. Castellani, 1873. Fine patina. The top of the head is hollowed out for the insertion of some object.

684. **Youth.** He stands with legs apart, r. hand held up, l. extended ; he has held some object in either hand. He is nude, and has rough hair ; in his breast a hole is bored. From the action of the r. hand he appears to have been hurling a spear.

Ht. $7\frac{1}{2}$ in. The thighs are enormously thick, and the proportions generally wrong.

685. **Boy.** He stands with r. foot advanced and l. drawn back; r. hand extended, in l. he holds out some object. He looks round to his r. and wears a chlamys twisted over l. arm and round l. leg.

Ht. $2\frac{3}{4}$ in. Surface in bad condition.

686. **Youth.** He leans forward with r. leg slightly bent, l. hand on hip, and r. hand bent downwards; he is nude and beardless, and wears a helmet (?).

Ht. $4\frac{3}{4}$ in.

687. **Youth.** He stands with l. leg advanced, holding out a ball (?) in r. hand; his l. hangs by his side, with open palm; he has thick short hair combed down on each side of the head.

Ht. $5\frac{1}{4}$ in. Castellani, 1868. Ancient base; green patina.

688. **Boy with Goose.** He stands with l. leg bent and back of r. hand on hip, holding up a goose of great size in l. hand, which is also of exaggerated proportions; he is nude, and his hair is twisted over a fillet in front.

Ht. $3\frac{7}{8}$ in. Castellani, 1873.

689. **Male Figure** (**Priest** ?). He is beardless, and wears a radiated head-dress or wreath, and a garment reaching from the waist to the knees, caught up over l. arm; in r. hand he holds out a *patera*, in l. a *pyxis*.

Ht. $4\frac{1}{2}$ in. Hamilton Coll. 16. Coarse work; very flat. Wieseler, *Arch. Beitr.* ii. (Göttingen, 1889), p. 23 ff., identifies this type as Asklepios, and the female one, No. 693 below, as Hygieia. The pyxis he interprets as a medicine chest.

690. **Male Figure,** as the last; wears himation over l. shoulder.

Ht. 5 in. Hamilton Coll. 48. Right foot lost and left injured.

691. **Male Figure,** as before; himation over l. shoulder, caught up over l. arm.

Ht. $5\frac{3}{8}$ in. Presented by General Meyrick, 1878. Right arm broken off.

692. **Male Figure,** as before; he stands on r. leg; wears wreath as before, and himation over l. shoulder reaching to knees; in l. hand he holds out a cake, but the object in r. hand is lost.

Ht. $4\frac{1}{2}$ in. From Orvieto. Presented by Canon Bracci, 1856. Left foot lost; much corroded.

693. **Female Figure** (**Priestess** ?). As the four preceding male figures; she looks to r., and holds out a cake in l. hand and *patera* in r.; she wears wreath, long girt chiton, and himation round lower limbs caught up over l. arm.

Ht. $4\frac{1}{8}$ in. From Orvieto. Presented by Canon Bracci, 1856. Cf. Gerhard, *Gesammelte Akad. Abhandl.* i. pp. 317, 370, and pl. 36, fig. 3; he calls these figures Juno Regina; see also *Notizie degli Scavi*, 1895, p. 288, and Wieseler, *op. cit.* p. 35 ff.

694_1. **Half-Mask,** cut off just above the upper lip and below the hair above the forehead, so that the shape is that of an almond. The hair of the eyebrows is

indicated, and the pupils marked by incised circles ; at the outer corners of the eyes are strongly marked crows'-feet.

Ht. $1\frac{7}{8}$ in. Length $2\frac{1}{4}$ in. Probably a votive object. For similar masks, cf. Inghirami, *Mus. Chiusino*, pl. 105, fig. 2, and Micali, *Mon. Ined.* pl. 16, fig. 9.

694. **Half-Mask,** similar, consisting merely of eyes and nose ; no eyebrows or crows'-feet indicated. Below the nose is a lump of lead.

Length $4\frac{3}{4}$ in. Presented by Canon Bracci, 1856.

B. MIRRORS AND MIRROR-CASES (695–740).

(1) 695–725. Incised Mirrors.

695. **Bellerophon and Oinomaos.** On the r. is **Bellerophon** to the front, holding in r. hand by a loop the *πίναξ πτυκτός* of *Il.* vi. 169, and turning to l. to look at his companion ; his l. hand passes behind his back, and perhaps holds a rein with which he leads **Pegasos**. He is beardless, with curly hair, *petasos* slung round his neck, chlamys fastened with a brooch in front, sword hung by a belt over r. shoulder, and *endromides*. The horse stands in the background to r., and has recurved wings ; it is inscribed in Roman letters : ARIO.* Bellerophon is similarly inscribed : MELERPANTA (cf. the Bellerophontes of Plaut. *Bacch.* iv. 7, 12). On the l. is a bearded man seated to r., holding up l. hand as if addressing Bellerophon ; he has curly hair, shoes, and himation over lower limbs, and holds a sceptre in r. hand surmounted by a pomegranate, with a sash tied round it. He is inscribed : OINOMAOS, *Oinomaos* ; this appears to be a confusion with Oineus (see *Il.* vi. 216, where a visit of Bellerophon to this hero is recorded). From the presence of the tablets we should have expected here the name of Proitos. At his feet are a goose and a grasshopper to l. ; on the r. of Bellerophon an owl and an olive-stem ; and behind Oinomaos a plant. In the exergue is a figure of **Scylla** to the front, with fin-like wings, ending from the waist in two fish-tails ; in either hand she holds the end of a laurel-wreath which encircles the scene, meeting in a bunch of berries at the top ; on either side of her is a dolphin diving downwards. On the reverse, at the lower part of the mirror, is incised a figure of **Helios** to the front, wearing long girt chiton, emerging in his four-horse chariot from the sea ; in the field, two stars and two circles ; the ground is stippled. Below is a winged goddess to the front, with recurved wings, drapery over arms, and shoes, holding a torch in r. hand and an *alabastron* in l. (cf. No. 623) ; above, a star and two rosettes. She may represent either a Lasa or Eos.

Ht. $11\frac{1}{2}$ in. Diam. $6\frac{3}{8}$ in. Montagu-Taylor Sale, 1897. Gerhard, *Etr. Spiegel*, iv. pl. 333, p. 76 ; *Mon. dell' Inst.* vi. pl. 29, fig. 1 ; *Ann.* 1859, p. 135 ; *Bull.* 1860, p. 104 ; *Arch. Zeit.* 1859, *Anz.* p. 87* ; Ritschl, *Mon. Prisc. Lat.* pl. xi. O, p. 16 ; *C. I. L.* i. 60. The handle ends in a deer's head. The figure of Bellerophon may be compared with that on a vase in

* The name Arion for Pegasos is attested by several passages (e.g. *Il.* xxiii. 346 ; Paus. viii. 25, 7 ; see also Milchhoefer, *Anfänge der Kunst*, p. 59).

Dubois-Maisonneuve, *Introd.* pl. 69. The introduction of Oinomaos here recalls the mention of Pelops and his winged horses in Paus. v. 17, 7 (see also Milchhoefer, *Anfänge der Kunst*, p. 58, note).

696. **Birth of Athenè.** In the centre is **Zeus** seated in a chair to the front, turning to his l., with r. hand on knee and l. arm resting on the arm of the chair; he is bearded and has long richly-curling hair, himation over lower limbs, and sandals. From his head springs a diminutive figure of **Athenè**, with face to front, with helmet, long girt chiton, shield on l. arm and spear brandished in r. The chair is raised on a plinth with ornamental feet. These two figures are inscribed: 𐌀𐌉𐌍𐌉𐌕, *Tinia*, and 𐌀𐌄𐌃𐌍𐌉𐌆𐌌, *Menrfa*. On either side of Zeus is a female deity supporting him; they have curly hair and wear long chitons, that of the one on the l. girt up into a *κόλπος* at the waist, the other's leaves the l. shoulder bare. They are inscribed respectively: 𐌀𐌍𐌅𐌀𐌟, *Thalna*, and 𐌉𐌍𐌅, *Uni*; it is probable that one of them represents Hera, and the other Artemis. Both Juno and Diana were regarded as goddesses of child-birth by the Romans. On the l. sits a youthful god with curly hair, helmet, drapery over his thighs, *endromides* with tops turned over, sword with belt over r. shoulder, and spear in l. hand; he is inscribed 𐌋𐌀𐌃𐌀𐌅, *Laran*; the type corresponds to Ares (see Roscher, *s. v.* Laran). On the r. is a bearded deity, with r. foot raised on a rock, r. hand holding a spear or sceptre, l. on r. knee; he has thick curly hair, and is attired as the other. He is inscribed: 𐌀𐌕𐌔𐌅𐌉𐌕𐌒𐌉𐌃𐌀𐌌, *Maristiusta*, and may be meant for Poseidon. In the background is a tetrastyle Ionic temple; the ground is punctured all over, and round the design is a wreath with a ribbon twisted round it, tied in four places. On the handle, floral patterns.

Diam. 6¼ in. Ht. 12⅜ in. 1856. Gerhard, *Etr. Spiegel*, iv. pl. 284, 2, p. 13; Schneider, *Geburt d. Athena*, p. 15, No. 3; Corssen, *Sprache der Etrusker*, i. p. 252; Fabretti, *C. I. Ital.* 2471 *bis*. The handle terminates in a roe's head, and is somewhat corroded; the mirror is in good condition otherwise.

697. **Zeus embracing Semelè.** In the centre is **Zeus** to l., placing his r. arm round **Semelè**; he is bearded, and wears a wreath of flowers, necklace with *bullae*, shoes, and drapery falling behind him, with weights attached to the folds; in his l. hand is a large thunderbolt. Semelè is winged, and her hair is gathered up in a double sphendonè; she wears earrings, necklace, bracelets in the form of snakes, drapery falling behind her, and shoes; she places her r. hand on Zeus's breast. On the r. is a youthful **Satyr** to r., holding a flute in each hand; behind Zeus is a large flower.

Diam. 6¾ in. Payne Knight Coll. Gerhard, *Etr. Spiegel*, i. pl. 81, fig. 2, iii. p. 83; Inghirami, *Mon. Etr.* ii. pl. 17; Müller-Wieseler, *Denkm. d. alt. Kunst*, ii. 3, 46; Orioli, *Antologia di Firenze*, No. 90, p. 7; Rathgeber, *Nike*, p. 280; *Arch. Zeit.* 1846, p. 223; 1853, p. 81. Handle lost. Round the design, a vine-wreath. Late style, rather careless.

698. **Return of Persephonè from Hades.** In the centre are two female figures embracing, with arms round each other's necks; they wear *ampykes* embroidered with stars, earrings, bracelets, himatia, and shoes; the one on the r. has r. breast exposed. They are inscribed respectively: 𐌈𐌍𐌀𐌟, *Thanr*, and 𐌅𐌍𐌍𐌀, *Alpnu*;

representing **Demeter and Persephonè**, on the analogy of a mirror in Berlin (Gerhard, *Etr. Spiegel*, iv. pl. 324, p. 62). On either side is a female figure, seated on rocky ground, similarly attired; the one on the r. inscribed ΑΠΓΙΙΖ, *Sipna*, holds up a mirror in r. hand; the other, inscribed ΑΠΑΝΑΟ, *Thalana*, an egg or fruit. Round the design, an ivy-wreath, springing from a palmette.

Length 10¾ in. Ht. 6⅞ in. 1867. Gerhard, *Etr. Spiegel*, iv. pl. 324 A; *Arch. Zeit.* 1864, *Anzeiger*, p. 299*. Late style. On the back, a palmette incised.

699. **Lasa, Aphroditè, and Boy.** On the l. is a winged **Lasa** seated to r. on an altar, on which is a small *stelè*, holding up a flower in l. hand, in r. a fruit; her hair is tied in a tuft at the back, and she wears earrings, necklace, armlet on l. arm, and shoes; beneath her is drapery. Before her stands **Aphroditè**, a similar figure, but unwinged (armlet on r. arm, no drapery or earrings), holding a spear in l. hand, the r. placed against the l. thigh of Lasa. On the r. a boy, perhaps Aeneas, moves away, looking back, as if startled; he wears a conical cap and shoes, and his l. hand is raised.

Length 13½ in. Diam. 7¼ in. Towneley Coll. (print in Brit. Mus.). Gerhard, *Etr. Spiegel*, iii. pl. 251, p. 254; Vaux, *Handbook to Brit. Mus.* p. 422. Part of right side broken away, and otherwise damaged a little. Round the design, laurel-wreath; below, egg-pattern and laurel; at the back, palmette and flowers. The handle ends in a roe's head. Careful drawing.

700. **Group of Etruscan Deities.** In the centre stands *Alpnu*, looking down to l., with fillet wound round her head, necklace, bracelets, and himation over lower limbs; behind her head is inscribed ΥΠΙΥΑ. She places l. hand on her hip, and her r. hangs by her side. Facing her is a man, whose head and chest are obliterated; he stands with l. foot raised on a rock, with drapery over l. thigh, and offers some object in both hands to Alpnu. Above him is inscribed ΞΙΞ...ΜΥΥ, *lum . ele* (?). On the l. sits *Turms* (**Hermes**), with *petasos*, chlamys, and winged shoes; in l. hand he holds up his caduceus; he is inscribed ΣΜΙΔΥΤ. Corresponding with him is *Aplu* (**Apollo**), on the r. with r. foot raised on a rock, wearing a wreath, and chlamys on l. arm; he is inscribed ΥΙΙΑ; before him is a star. In an exergue above is seen the radiated head of **Helios** to the front between those of the horses of his quadriga; in the lower exergue, a floral pattern.

Length 11½ in. Diam. 7¼ in. From Castelgiorgio near Bolsena. Castellani, 1873. *Bull. dell' Inst.* 1865, p. 168; De Witte, *Castellani Sale Cat.* (1866), p. 74, No. 341; Gerhard-Körte, *Etr. Spiegel*, v. pl. 34, p. 43; Corssen, *Sprache der Etrusker*, i. p. 1006; Fabretti, 2094 *bis* B (=*Suppl.* iii. No. 311); Deecke, *Etr. Forschungen*, iv. p. 63; Bugge in Deecke's *Etr. Forsch. u. Stud.* iv. p. 15 ff. Broken intentionally with a chisel in several places; the shading indicated by fine hatched lines on the nude forms. Alpnu occurs on other mirrors (No. 698 and Gerhard, iv. 322–324 and 381); she is a combination of Aphroditè and Persephonè. The subject has also been interpreted as the meeting of Menelaos (. . . *ele*) and Helen (*Alpnu*).

701. **Winged Lasa.** She stands to the front, holding an elaborate tendril in either hand; her hair is tied in a bow on the top of her head, and she wears two pairs of armlets, shoes, and long girt chiton decorated with various

patterns ; her wings are spread, and on either side of her head is a four-point star.

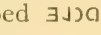
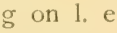
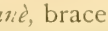
Length 11⅞ in. Diam. 6½ in. Payne Knight Coll. 46**. Round the design, laurel-wreath ; at the back, above the handle, a plant. The back of the handle is moulded like a column with scolloped cap. Late careless style.

702. **Two winged Lasas.** They stand facing one another, and the one on the r. holds an egg or fruit in l. hand ; she wears an *ampyx*, earrings, necklace, long chiton, himation over lower limbs, and laced-up shoes ; the other wears an *cpisthosphendonè*, necklace, long chiton with borders of network and other patterns, himation muffling her arms, and laced-up shoes with turned-up toes. On their inner wings eyes are incised ; the one on the l. has an ox-skull on her breast. In the field, three flowers ; in the exergue, a palmette.

Length 13½ in. Diam. 7⅛ in. Towneley Coll. (print in Brit. Mus.). Gori, *Mus. Etr.* i. 91 ; Inghirami, *Mon. Etr.* ii. pl. 58 ; Gerhard, *Etr. Spiegel*, i. pl. 43, figs. 3, 2, 4, iii. p. 30 (figs. 2 and 4 being reproduced from Gori and Inghirami respectively). Design coarse. Handle in form of a deer's head ; at the back acanthus-leaves are incised.

703. **Three Cabeiri (?) and Woman.** In the centre is one of the Cabeiri (?) to the front, beardless, with drapery twisted up between his legs, and shoes, l. hand behind his back ; behind him on the r. is seen the upper part of a woman looking to l., wearing conical cap and girt chiton. On either side a Cabeiros (?) is seated facing the scene, with the further foot on raised ground, with conical cap, shoes, and drapery under him ; the one on the l. places r. hand on the breast of the first figure, and the other rests his l. arm on his r. knee, and chin on r. hand. Round the design, a wreath.

Length 10½ in. Diam. 6¼ in. Vaux, *Handbook to Brit. Mus.* p. 421. Apparently omitted by Gerhard from his list of Cabiric representations on mirrors (*Etr. Spiegel*, iii. 262–268), though he gives several that are almost identical. The drawing is of questionable antiquity.

704. **Heracles in Olympos.** On the r. is **Heracles** seated to l., holding his club with both hands between his knees ; he is bearded, and under him is the lion's skin ; he is inscribed  , *Hercle*. In the centre is **Athenè** to the front, leaning on l. elbow and extending r. hand to Heracles ; she has curly hair, radiated *stephanè*, bracelets, long chiton and himation, and spear in r. arm ; she is inscribed  , *Menrfa*. On the l. is **Aphroditè** to l., holding a fruit in l. hand and placing r. on the shoulder of **Apollo**, who is seated facing her on the extreme l. ; they are inscribed respectively :  , *Turan*, and , *Aplu*. Aphroditè has richly-curling hair and wears a twisted torc and a veil over the back of her head ; Apollo has similar hair, *endromides*, and drapery under him falling over his l. thigh. In the background part of a building is visible, with two Ionic columns.

Length 11⅜ in. Diam. 5⅜ in. From Cervetri. Castellani, 1865. Gerhard, *Etr. Spiegel*, iv. pl. 347 A. Round the design an elaborate wreath of flowers. The handle ends in the head of a roe.

705. **Head of Heracles.** The head of the youthful Heracles, the face nearly in full view, with close-curling hair, and lion's skin tied round the neck ; the jaws

of the lion are rudely indicated over the l. shoulder; in the background behind the head is his club, grasped in r. hand. Round the design, wave-pattern springing on either side from a palmette in the exergue. On the back of the handle is engraved a dove to l. with wings spread.

Length 12¼ in. Diam. 6½ in. From Palestrina. Castellani, 1865. Gerhard, *Etr. Spiegel*, iv. pl. 335, fig. 1, p. 79; *Bull. dell'Inst.* 1862, p. 50; *Arch. Zeit.* 1862, *Anzeiger*, p. 291*. The head is drawn with much boldness, and on a larger scale than usual.

706. **Theseus slaying Antiopè.** On the l. is **Theseus** kneeling to r., holding Antiopè by the hair with l. hand, while with the other he is about to plunge his sword into her; he is beardless, and wears a Phrygian cap, short chiton, cuirass and greaves. **Antiopè** is fallen on l. knee to l., with r. leg extended, looking back, and seizes Theseus' l. arm with r. hand; she wears a necklace, cross-belts over shoulders, short chiton held up by a belt round the waist, and anklets. On her l. arm is her *pelta* ornamented with floral scrolls, and below her, a flower rising from the ground; in the background, a Doric column.

Diam. 6¾ in. Payne Knight Coll. 82*. Gerhard, *Etr. Spiegel*, iv. pl. 366, p. 118. Round the design, laurel-wreath with a flower in the middle; in the exergue, a flower; at the back, a palmette. Handle lost.

707. **Eos and Kephalos** (?). On the l. is **Eos** to the front, looking at Kephalos, and holding out a wreath to him in either hand; she wears long chiton and himation round lower limbs, and her wings are spread; behind her head is a large radiated crown, and on the l. is inscribed ΔIVΛ, *Usil*. **Kephalos** stands to the front, looking round at her; he is beardless, with drapery over l. arm and a branch in r. hand. He is inscribed VPRIVMA, *Uprium*, which has been interpreted as Hyperion.

Length 9¼ in. Diam. 6⅜ in. Vulci, 1847. Gerhard, *Etr. Spiegel*, iv. pl. 364, p. 116; *Bull. dell' Inst.* 1847, p. 117; Corssen, *Sprache der Etrusker*, i. p. 821; Fabretti, *C. I. Ital.* 2142. Round the design, an ivy-wreath. Poor style and execution; the figures of very bulky proportions, that of the youth suggesting an athlete. Possibly the subject may be interpreted as Victory crowning an athlete.

708. **The Dioscuri, Athenè, and a Trojan Woman** (?). In the centre are the two female figures to the front; **Athenè** on the l. has thick curly hair, radiated *stephanè*, long chiton with *apoptygma*, and aegis; her l. hand is placed on her hip. The other looks to l.; she wears a spotted Phrygian cap, and long chiton with *apoptygma*. On the l. is one of the **Dioscuri** leaning forward, with l. foot raised on a rock, and gesticulating with r. hand; he wears *endromides*, and a chlamys is wrapped round his l. arm; the muscles of his body are indicated by punctured lines. The other stands in a similar attitude on the r.; he is similarly attired, with sword slung at r. side, and wears a fillet. In the background is seen part of a building (?).

Length 11½ in. Diam. 5⅜ in. Comarmond Coll., 1851. Gerhard, *Etr. Spiegel*, iii. pl. 275, fig. 5, p. 313. Round the design, laurel-wreath; at the back, above the handle, a plant incised; the handle ends in a roe's head. Poor style.

709. **The Dioscuri and two Women.** On either side of the scene is one of the **Dioscuri** bending forward ; they have curly hair and wear conical caps, short girt bordered chitons, and *endromides* ; round the helmet of the one on the l. is a myrtle wreath. Between them are two female figures, the one on the l. looking to l., the other to r. The first has hair knotted up, necklace, cross-belt, and drapery round r. leg ; the other has thick curls, and long girt chiton with *apoptygma*. In the background is seen part of an Ionic building with a scolloped pattern over the architrave.

Diam. 5 in. Cf. Gerhard, *Etr. Spiegel*, iii. pl. 278, 1 and p. 319. Handle broken off. Round the design, a wreath tied in four places. The back of the mirror has a fine polish.

710. **The Dioscuri.** They sit facing one another, as if conversing, their further feet raised on rocks ; each has a spear in the further hand, and the nearer one rests on his shield ; they are nude and beardless. In the field on the l. is a window (?), such as often occurs on the vases of Magna Graecia ; on the r. a sinuous plant ending in a bud.

Length $8\frac{1}{4}$ in. Diam. $6\frac{1}{4}$ in. Blacas Coll., 1867. Round the design, laurel-wreath ; in the exergue, a palmette. Poor style and late.

711. **The Dioscuri.** They stand facing one another, each with the further leg raised and the nearer hand resting on a shield ; they are nude and beardless, and the one on the r. has a spear in r. hand. Round the design, an olive-wreath.

The handle is formed by the figure of a youth with long hair and chlamys over l. shoulder held up in l. hand, r. hand raised to his head, r. leg slightly bent ; this figure, though ancient, does not belong to the mirror.

Diam. $6\frac{1}{8}$ in. Ht. of figure 6 in. Towneley Coll. (print in Brit. Mus., Department of Greek and Roman Antiquities). Gerhard, *Etr. Spiegel*, i. pl. 49, fig. 1, iii. p. 42 ; Vaux, *Handbook to Brit. Mus.* p. 422. Late style, very coarse. The design is identical with No. 710, and possibly a copy of it. The antiquity of the drawing is doubtful, though the mirror itself is ancient.

712. **Betrothal of Menelaos and Helen.** In the centre are Menelaos and Helen embracing ; **Menelaos** wears a helmet with frontal ridge and cheek-pieces, cuirass, short chiton, and shoes. His r. hand rests on his shield, which stands on the ground, and has a scolloped pattern on the centre ; with l. he embraces **Helen**. She turns towards him and places r. hand behind his head ; she wears a double *sphendonè*, earrings, necklace with *bullæ*, armlets, shoes, and himation round lower limbs, which she holds up with l. hand. On either side is one of the **Dioscuri**, standing with one leg bent, resting one hand on his shield ; the one on the r. is partly obliterated. They wear helmets with frontal ridges, chlamydes fastened with brooches in front, and shoes, and each holds a spear in one hand. Above the figures are two stars and two rosettes ; the one on the l. wears a short chiton and cuirass, and above the other is the edge of a

cloud indicated. In the exergue, below a band of chevrons, is a pattern of palmettes and volutes, and the same at the back.

Diam. 6¾ in. Ht. 10¼ in. Towneley Coll. Gori, *Mus. Etr.* i. 127; Inghirami, *Mon. Etr.* ii. 64; *id. Gall. Omer.* iii. 20; Gerhard, *Etr. Spiegel*, ii. pl. 201, iii. p. 194; *Arch. Zeit.* 1846, p. 223.

713. **Paris and other figures.** In the centre stands a nude youth to the front, with arms round the waists of two women standing to the front on either side of him; he wears a *kidaris*, chlamys fastened with a brooch in front, and shoes. Above him is inscribed : ΨΛΑ, *Alch*[*sentre, i.e.* **Alexandros**. The woman on the l. looks towards him, and places r. hand on her head; she wears a cap fastened with long strings (?), and long chiton. She is inscribed ΑΛΔΝΑΛ, *Panrpa*, or possibly *Manrfa* (*Menerfa*). The other wears a sort of turban and a long chiton. On either side, facing the scene, is seated a youth wearing chlamys over l. shoulder, and shoes; the one on the l. holds up a wreath in l. hand, and is inscribed ΣΑΨΔΑ, *Archas*; the other holds out a helmet (?) in r. hand.

Length 10⅞ in. Diam. 5½ in. 1849. Formerly in Pizzati Coll. Gerhard, *Etr. Spiegel*, iii. pl. 260, fig. 1, p. 280; *id. Metallspiegel* (*Ges. Akad. Abhandl.* ii.), pl. 72, fig. 3, p. 235; *Arch. Zeit.* 1871, p. 102. Round the design, a band of quatrefoils. The handle ends in the head of a roe (?). The design is very much worn and corroded.

714. **Clytaemnestra and three Heroes.** In the centre is **Odysseus** to the front, adjusting his sword-belt with r. hand and holding two spears in l.; he is beardless, with curly hair, and wears a conical cap, *endromides* with tops turned over, and sword at side; down each leg are two rows of punctured dots. Above him is inscribed ΞϮϚΟV, *Uthste*. On the r. **Menelaos** is seated on a folding-stool, with r. hand raised to mouth; he is beardless and wears a Phrygian cap and himation over lower limbs, caught up at back and falling on l. shoulder. Above him is inscribed ΞΝΗΞΜ, *Menle*. On the l. **Clytaemnestra** to l. addresses **Palamedes**, who is seated in a reflective attitude to r., and places r. hand on his l. shoulder; she has thickly-curling hair knotted up behind, long girt chiton with *κόλπος*, and himation over l. shoulder embroidered with stars. Palamedes is beardless and wears a Phrygian cap and himation embroidered with stars over lower limbs. Above them is inscribed respectively : ΑϮƧΜΙΝΟ, *Clutmsta*; and ΞΟΙΜΝΑϮ, *Talmithe*. In the background is a building of which three Ionic columns and a pediment are visible. Round the design, a wreath tied in four places.

Ht. 11 in. Diam. 5¾ in. From Cervetri. Castellani, 1865. Gerhard, *Etr. Spiegel*, iv. pl. 385, p. 33; *Arch. Zeit.* 1864, *Anzeiger*, p. 287*; Roscher, *Lexikon*, ii. p. 1234 (*s.v.* Klytemnestra); *Bull. dell' Inst.* 1865, p. 243; Fabretti, *C. I. Ital.* 2346 bis *c*. The handle ends in a roe's head and is richly decorated with leaves. The mirror is in perfect condition, but the execution is poor and careless. Gerhard regards the scene as representing Clytaemnestra at Aulis asking the aid of Palamedes to avert the sacrifice of Iphigeneia.

715. **Combat of Ajax and Hector.** On the l. is **Ajax**, with r. leg bent under him, holding his shield up with l. arm through the *ochanon* and *porpax*; in r. hand he holds a stone, which he is about to hurl at **Hector**, who advances towards him on l. foot, with r. leg bent, drawn sword in r. hand. The two

heroes are bearded and similarly attired ; they wear crested helmets with cheek-pieces turned up, cuirasses with flaps below, short chitons, and greaves ; on Hector's shield is incised a Gorgoneion surrounded by snakes. They are inscribed respectively : ϟAƆIA, *Aifas ;* and ΩV✝ↃƎ, *Ectur*. In the field are three stones. Round the design, an ivy-wreath. For this scene, cf. *Il.* vii. 268 ff.

Length 7¾ in. Diam. 6¼ in. Vulci, 1847. Gerhard, *Etr. Spiegel*, iv. pl. 392, p. 40 ; *Bull. dell' Inst.* 1847, p. 139 ; *Arch. Zeit.* 1848, p. 332 ; Fabretti, *C. I. Ital.* 2148 *bis*. The mirror is dinted in from behind and partly cracked.

716. **Combat of two Warriors** (Menelaos and Helenos?). The one on the l. advances on r. foot, with drawn sword in r. hand, and shield held up in l. (*ochanon* and *porpax* shown) ; he is beardless, and wears crested helmet with cheek-pieces turned up, cuirass, chlamys fastened in front, and shoes. The other is fallen on his back before him, and holds up r. hand in supplication ; he is beardless, and wears helmet with cheek-pieces turned up, chlamys fastened in front, and shoes. He is inscribed ИΊƎ, *Eln*, perhaps meant for Helenos.

Diam. 6⅝ in. Campanari, 1847. Gerhard, *Etr. Spiegel*, iv. pl. 391, fig. 2, p. 39 ; *Arch. Zeit.* 1847, p. 187 ; Fabretti, *C. I. Ital.* 2534. Handle broken ; has been attached with rivets. Round the design an ivy-wreath. The drawing is very careless and the lines coarse ; the whole has a suspiciously modern appearance.

717. **Two Warriors and two Amazons.** In the centre is a bearded warrior seated to l., with face turned to r. ; he wears a pilos, round which is a wreath, short chiton, and *endromides*, and his r. hand is placed on his cheek. On the r. is seated a beardless warrior, with arms crossed, wearing a helmet decorated with a star, garment over thighs, and *endromides*. On the l. is an Amazon wearing Phrygian cap, armlet, and vaguely-rendered drapery, with r. hand raised as if to check (?) another Amazon, who raises a double-headed axe aloft in both hands behind her head, as if to attack the two warriors ; the latter has thickly-curling hair and drapery ornamented with stars on r. arm ; her face wears an angry expression. On the border above is inscribed : ⅠИИИ/II ΑΔIMΑ⅃IXΘN (?).

Length 10¼ in. Diam. 5 in. 1857. Formerly in Janzé Coll. Gerhard, *Etr. Spiegel*, iv. pl. 360, p. 113 ; Corssen, *Sprache der Etrusker*, i. p. 368. Round the design, a wreath tied in four places ; a similar pattern on the handle, which ends in the head of a deer. Good patina, blue and yellow ; the right side rather corroded.

718. **Two Warriors.** They stand confronted, and are both beardless, with crested helmets, cuirasses, and short chitons ; the one on the l. wears shoes, and holds a sword in r. hand, l. extended ; at his r. side is the sheath. The other has a spear in r. hand, and a shield ornamented with a rosette pattern on l. arm ; a small dog fawns on him to r.

Diam. 6⅜ in. Bequeathed by Sir W Temple, 1856. Gerhard, *Etr. Spiegel*, iii. pl. 253A, fig. 1, p. 264. Handle broken off. Gerhard calls these warriors the Dioscuri.

719. **Hero arming.** In the centre stands a beardless warrior to the front, fastening on his sword by a belt over r. shoulder ; he wears a cuirass ornamented with various patterns, short chiton, chlamys fastened with a brooch in front, and

greaves; on the l. is his shield. On the l. is a woman fastening his cuirass; her hair is knotted up, and she wears earrings, necklace, armlets, sandals, and drapery over l. arm and round legs. The hero is inscribed AIAX, *Aiax*; the female figure TEVIS, *Telis*, which according to Varro (*de re rust.* iii. 9, 19) is the old Latin form of Thetis. On the r. is a woman to the front, looking round to r., and playing the lyre with a *plectrum*; her hair is gathered in a mass behind, and she wears a twisted coif, earrings, necklace, bracelets, and long chiton with *apoptygma*. She is inscribed ALCVMENA, *Alcumena*. On the extreme r. is a **Seilenos** squatting to the front, with l. leg bent under him and shown in foreshortening; he wears a fillet tied in a knot over the forehead, with a bow over each ear, and drinks from a phialè held in r. hand.

Length 12 in. Diam. $6\frac{1}{4}$ in. From Palestrina. Castellani, 1873. Gerhard-Körte, *Etr. Spiegel*, v. pl. 120, p. 156; *Mon. dell' Inst.* ix. pl. 24, fig. 5; *Ann.* 1870, p. 350; Fabretti, *Suppl.* i. 477; Garrucci, *Sylloge*, No. 531. The handle ends in an animal's head. Round the design a laurel-wreath with a flower in the middle, each end of which is held by a Siren to the front in the exergue, with wings spread out and short girt chiton. Late style. As regards the collocation of these four mythological figures, it would seem that the artist has simply taken certain types from his repertory and combined them at haphazard.

720. **Sacrifice of a Bull.** A woman moves to l., brandishing in both hands an axe, with which she is about to strike the neck of the bull, which moves to r. on the further side of her, with head down and tail erect. She is attired as Artemis, with short girt chiton, cross-belts, bracelets, and *endromides*, and her hair is tied in a tuft at the back. On the r. is seen the lower part (from the thighs) of a nude youth; the upper part is destroyed by rust. Over the back of the bull is a dolphin to r, and above, an eagle flying to l., with a sash in its claws. On the l. is a large plant with flowers; the design is encircled by a laurel-wreath. In the exergue is a female head turned slightly to r., with hair parted and falling in tresses on either side.

Ht. $12\frac{1}{8}$ in. Diam. $6\frac{3}{8}$ in. 1856. Durand Coll. (*Cat.* 1948). Sotheby's *Sale Cat.* 17 June, 1856, Lot 122; Gerhard, *Etr. Spiegel*, i. pl. 91, iii. p. 96; Panofka, *Asklepios*, pl. 7, fig. 2, p. 336. Gerhard calls attention to the story of Valeria Luperca (Plutarch, *Parallel. Min.* 35), which has several points of similarity with this representation.

721. **Toilet-Scene.** On the l. is a woman in a himation and shoes seated in a chair, holding up an *alabastron* (?) in both hands; before her is a nude youth holding up a mirror to her. Round the design, an ivy-wreath.

Length $10\frac{3}{4}$ in. Diam. $5\frac{3}{8}$ in. Blacas Coll., 1867. In the exergue, as also on the back, a palmette. Very late and coarse.

722. **Toilet of three Women.** In the centre is a nude woman to r., with l. foot drawn back; she wears shoes and a breast-band with various pendant ornaments; she is about to plait her hair, which is drawn forward over her face. Facing her is a similar figure with hair fastened up on the neck and a garment over l. shoulder, holding out both hands towards her; she may represent Helen. On the l. is a third seated to r. on a stool, about to arrange her hair with an *acus discriminalis* held in l. hand; she wears a breast-band

as before, and embroidered himation over lower limbs. On the r. is a youth (Paris?) with l. foot drawn back, embracing the second figure; he wears a Phrygian cap, shoes, and embroidered chlamys fastened with a brooch in front, and under his l. arm is a sheathed sword. In the background is part of a building, vaguely indicated, with a scolloped pattern above. The ground of the design is punctured all over; round it is a wreath of leaves bound round in four places. On the back of the mirror is inscribed in large letters: AИIOVM, *Suthina.*

Diam. 4⅞ in. From Chiusi. Castellani, 1873. Gerhard-Körte, *Etr. Spiegel*, v. pl. 102, fig. 2, p. 132; Corssen, *Sprache der Etrusker*, i. p. 1007. The composition may be derived from some Judgment of Paris scene, such as Overbeck, *Her. Bildw.* pl. 10, fig. 2.

723. Women Bathing. In the background is a laver on a plinth, into which water pours from a spout in the form of a lion's head; before the laver is a nude woman crouching down to r. (in the *Venus accroupie* attitude), plaiting up her hair. A second nude woman stands on the l., leaning with l. elbow on the laver, with hair tied behind, earrings, necklace, and bracelets, holding out a dove in r. hand; while on the r. a third stands to the front, with hair tied in a bow on the head, necklace, and bracelets, l. hand by side, holding out r. hand to catch the water falling from the spout. On the extreme r. is a diminutive figure of a youthful Satyr to l., ithyphallic, with r. hand raised, holding up a sash; his legs are carelessly drawn, the l. in two positions. Below the design is a winged female figure to the front, in long girt chiton and shoes, holding in either hand the end of a laurel-branch which encircles the design, meeting above in a disc marked with a cross.

Diam. 6⅝ in. Ht. 12⅛ in. Towneley Coll.; formerly in the Museo Ansidei at Perugia. Inghirami, *Mon. Etr.* ii. 28; Gerhard, *Etr. Spiegel*, pl. 108, iii. p. 106; Vaux, *Handbook to Brit. Mus.* p. 421; Bernoulli, *Aphrodite*, p. 317, No. 25. In the Brit. Mus., a print from the Towneley Coll., from which Gerhard's drawing is taken. Careless drawing. The handle ends in the head of a fawn; round the edge, egg-moulding. On the back is the face of Helios within a flower of eight petals.

724. Youth and Girl. On the l. is a youth turning to r. to look down at a seated girl who holds both hands up to him, in the l. a *phialè*; he has drapery over his l. arm, held up with r. hand on r. hip, and his l. hand leans on a tall staff. The girl is seated on a four-legged stool and wears a close cap and long-sleeved chiton. In the field are numerous small circles; between the figures is inscribed: ⋀AIИ⋀V8ʃV⋀I⅁ƧM⅁ƆOIM, *Mithamsfilusphulnial* (?). Perhaps Circè offering the cup to Odysseus (?).

Length 8 in. Diam. 6 in. Fejervary-Pulsky Coll., 1868 (*Cat.* 48). Gerhard, *Etr. Spiegel*, iv. pl. 417, p. 77. Round the design, two twisted stems from which spring alternate ivy-leaves and berries; in the exergue, four quatrefoils (each of four circles); at the back, a palmette.

725. Mirror with Etruscan Inscription. On the back is inscribed: AHƎ1V1 ƧAOƎMIAD, *Ramethas Pupena.*

Diam. 6 in. Campanari, 1837. Gerhard, *Etr. Spiegel*, i. p. 85; Fabretti, *C. I. Ital.* 2592. Surface in bad condition; handle lost.

(2) 726–740. Mirror-cases and Stands.

726. **Mirror-Case.** On the cover is a large medallion representing **Ganymede carried off by the eagle.** In the centre the eagle is seen, to the front, with wings spread, placing its claws on each side of Ganymede, and raising him from the ground; its head is turned to r. **Ganymede** is also to the front, with hands extended, looking up to l. at the eagle; he has curly hair, and wears a necklace, cross-bands of incised pendants over chest, and *endromides*; his chlamys floats behind his legs, held up by the claws of the eagle. On either side of him, below, is one of his youthful companions starting away in surprise; the one on the l. raises l. hand, drawing his chlamys over his shoulder from behind; he wears a necklace and *endromides*, and holds a *pedum* in r. hand. The other is fallen on l. knee, looking upwards; he is attired as the first one, and his r. hand is occupied as the other's l. The second of the two is of younger appearance than the first; they may be Ilos and Assaracos, brothers of Ganymede. On the r. is a woman to the front, looking up to l., with r. hand pointing to the eagle's wing, and l. holding up her himation, which is twisted round r. leg; she has long hair and wears a necklace, bracelets, and anklet on l. leg. She may be Callirrhoè, the mother of Ganymede.

Diam. 6 in. From Palestrina. Castellani, 1884 (Sale Cat. 432, with plate). *Mon. dell' Inst.* viii. pl. 47, fig. 2, *Ann.* 1867, p. 338; Overbeck, *Kunstmythol.* (*Zeus*), p. 528. Compare the Vatican group, Overbeck, *Gesch. d. Gr. Plastik*[4], ii. p. 94, which is probably a copy of the original by Leochares; see also Winter in *Jahrbuch*, vii. (1892), p. 175; for the subject generally, Jahn, *Arch. Beitr.* p. 12 ff., and Roscher, *Lexikon*, *s.v.* The composition is not united, but made up of figures copied from other works of art; the two youthful figures introduced to express astonishment recall certain of the figures of Niobides, and in a measure the two sons of Laocoon.

727. **Mirror-Case.** On the cover is a relief representing **Aphroditè and Anchises**: On the l. is **Aphroditè** seated to l., turning round to look at **Anchises,** who is also seated to l. at a lower level; her l. hand is placed on his l. shoulder, and in r. she holds up her drapery behind her. She wears a shoulder-belt and a himation twisted round her r. thigh; Anchises is beardless, and wears a himation; his r. hand is extended towards Aphroditè, and in l. he holds a staff.

Diam. $5\frac{5}{8}$ in. From Cervetri. Castellani, 1865. Bernoulli, *Aphrodite*, pp. 107, 199, 349. Cf. the Paramythia relief (*Spec. Ant. Sculpt.* ii. pl. 20), a cast of which is catalogued as No. 287. Round the design, herring-bone pattern. Part of handle remaining.

728. **Mirror-Case.** On the cover is a relief of **Thetis** riding to l. on a Hippocamp, with face turned to the front, holding in l. hand the shield of Achilles, while her r. arm is placed round the neck of the Hippocamp. She wears a long girt chiton, himation, and shoes; the Hippocamp has pectoral fins in place of fore-legs, and its tail is raised on the r. of the scene.

Diam. $4\frac{1}{8}$ in. From Toscanella. Round the design, herring-bone pattern. For a similar example, see *Mon. dell' Inst.* xi. pl. 8, fig. 2 (Heydemann, *Nereiden mit Waffen*, note 43, No. 16*).

729. **Mirror-Case.** On the cover, in a medallion with border of egg-pattern, **Paris attacked by Deiphobos at the altar of Zeus:** In the centre is **Paris,** to the front, kneeling with l. knee on the altar, and turning round to look at **Deiphobos,** who advances towards l. from behind him. Paris is beardless, and wears a chlamys on l. arm; in r. hand he holds a short sword, and in l. a large palm-branch. The altar has wreaths wound round it. Deiphobos is beardless, and wears a helmet and short chiton leaving r. shoulder bare; in his r. hand is a sword, and on l. arm a shield. On the r. is **Cassandra** to r., turning round to look at the scene, and brandishing a double-headed axe, with which she is about to strike at Paris; her hair is dishevelled, and she wears a himation twisted round her body and l. arm, leaving r. arm and leg exposed. The ground below is punctured.

Diam. 5 in. From Vulci. Campanari, 1847. *Arch. Zeit.* 1847, p. 186 (gives Toscanella as provenance). Very similar to Gerhard, *Etr. Spiegel*, i. pl. 21, fig. 1, and see *ibid.* i. p. 86, iii. p. 232. Somewhat injured; handles lost.

730. **Cover of Mirror-Case. Paris attacked by Deiphobos,** as on the last example: **Paris** is as before; the altar has a cornice with two rows of egg-moulding. **Deiphobos** is bearded, and wears a helmet with apex like that of a Phrygian cap with frontal ridge of metal, cuirass, short chiton, and chlamys; on his shield is a Gorgoneion in relief, surrounded by wave-pattern. The figure of Cassandra is omitted; the ground below them is punctured, and on it are two rosettes in relief, to which the handle was attached.

Diam. 5⅝ in. From Toscanella. Campanari, 1847. *Arch. Zeit.* 1847, p. 187. Rim slightly injured. Round the design, a wreath tied in two places, and egg-pattern. Compare a fragment of a Calenian phialè in the Brit. Mus. (*Vase Cat.* iv. G 129).

731. **Mirror-Case.** On the cover is a medallion with relief representing the meeting of **Odysseus and Penelopè**: On the l. is **Odysseus** with l. foot raised on a rock and r. hand raised, gesticulating at **Penelopè,** who stands confronting him. Odysseus is bearded, and wears a conical cap and *exomis* over l. shoulder girt round waist; in his l. hand is a knotted staff, and on l. ankle he wears a ring or bandage, denoting a beggar with an injured foot, probably the λαμπάδιον of Aristoph. *Ach.* 1177. **Penelopè** stands in a thoughtful attitude, looking down at him, with l. hand raised and r. foot crossed over l.; she wears a twisted torc, bracelets, and long girt chiton with *apoptygma.* Between them is the dog **Argus** seated to l., looking up at Odysseus and touching his l. leg with r. paw; behind Penelopè hangs drapery. Above is an ox-skull, over which hangs a chaplet, and below it is a Gorgoneion; below the figures is a flower, on either side of which is a small lion's head, in which the handle has been fixed. The rocky ground on which the figures stand is stippled.

Diam. 6 in. From Cervetri. Castellani, 1865. *Mon. dell' Inst.* viii. pl. 47, fig. 1, and *Annali*, 1867, p. 326; *Bull. dell' Inst.* 1865, p. 246. The passage of the Odyssey alluded to appears to be xix. 96 ff. The cover is much injured and in bad condition, but the design is complete, and has a good patina. Round the design, a wreath.

732 **Mirror-Case.** On the cover is a medallion with relief representing **Dionysos, Eros, and a Muse,** moving in procession to r. The **Muse** leads the way, turning back to look at the others ; she has flowing hair, wreathed with ivy, long girt chiton, small himation over r. arm, and shoes, and plays on the *kithara.* **Dionysos** advances r. foot, and leans back on **Eros,** looking down at him and placing r. arm round his neck ; he is beardless and wears an ivy-wreath and a himation hanging from his l. arm ; over l. shoulder he carries a *thyrsos.* Eros follows him with l. leg advanced, grasping his r. wrist with r. hand. The ground is punctured all over.

Diam. $5\frac{1}{2}$ in. Found in Elba, 1852. Cf. Gerhard, *Etr. Spiegel,* i. pl. 21, fig. 2. Both handles and hinge preserved. Round the design, egg-moulding. Part of the top of the design is broken away. A similar design on an Etruscan mirror-case, formerly in the possession of the late Mr. S. S. Lewis, now at Corpus Christi College, Cambridge, is given by King in *Cambridge Antiquarian Communications,* iv. (1883), plate opp. p. 187.

733. **Mirror-Case,** cover of. A group of **Dionysos and Ariadnè embracing : Dionysos** stands to the front, holding a *thyrsos* in r. hand (tied with a sash), and looking to r. at **Ariadnè,** who stands in back view, looking up at him, and placing l. arm round his neck. Dionysos is beardless, and has drapery twisted round his r. leg, and shoes (?) ; Ariadnè is nude, and stands with r. leg crossed behind l. Her l. foot is somewhat out of drawing. On the l. is the panther of Dionysos moving to l., looking up, on the r. a *crater* ; in the background a tree on which hangs drapery.

Diam. $3\frac{3}{8}$ in. From Toscanella. Pulsky Coll., 1868 (*Cat.* 333). Round the design a herring-bone pattern. The style and subject recall the series of fragments of Calenian *phialae* in the Brit. Mus. (*Vase Cat.* iv. G 125-149). Lower part corroded.

734 **Cover of Mirror-Case.** A group of **Dionysos and Ariadnè embracing :** almost identical with the preceding, except that Dionysos holds a *cantharos* in r. hand and Ariadnè wears armlets.

Diam. $3\frac{7}{8}$ in. Blacas Coll., 1867. Handle remaining ; the rim of the cover is very much injured and broken in places. Details somewhat more clearly rendered than in the preceding example.

735. **Cover of Mirror-Case. Eros giving drink to a panther : Eros** stands slightly to r., with l. foot crossed over r., holding out a *phialè* in l. hand to the panther, which moves to r. with r. fore-paw raised, and looks back at him.

Diam. $4\frac{1}{4}$ in. Corfu, 1888. Round the design, cable-pattern. Handle and hinge still remaining.

736. **Cover of Mirror-Case. Seilenos with the infant Dionysos :** On the l. is the Seilenos advancing and holding the infant in his arms ; drapery hangs from his shoulders and is fastened round his loins. Before him is a woman looking back at him and holding a jug in r. hand and the mystic *vannus* or λίκνον (cf. *Vase Cat.* ii. B 174) on her head ; she wears long chiton and himation. On the r. is a woman (?) to l., wrapped in a himation and holding it up in

front; this part of the design is corroded and obscure. On the l. is a vine which curves over the Seilenos as far as the centre of the design.

Diam. 4⅜ in. From Nola. Castellani, 1873. The mirror contained in the case is broken, but partly retains its polished surface; the under surface of the cover is also polished, and has a fine yellow patina.

737. **Mirror-Case.** On the cover is a relief representing **the Nymph Nysa with the infant Dionysos: Nysa** is seated to l., with l. hand resting on a rock, holding Dionysos with r. arm; she wears a twisted fillet and himation over lower limbs. **Dionysos** clings to her r. arm, with r. foot pressed against her l. knee, and his face is turned to the front; he holds a cornucopia. On the l. is **Hermes** to r., his arms crossed on a pillar; he is beardless, and wears a fillet; over his l. arm is a chlamys. Against the plinth of the pillar is his *caduceus*; above is an eagle flying. On the extreme l. is a term of **Priapus** to the front, bearded, with short girt chiton; his r. hand is raised to his mouth.

Diam. 5⅞ in. Castellani, 1867. *Journ. Hell. Stud.* iii. p. 84, No. 16; *Ann. dell' Inst.* 1884, p. 38 (and see pl. F); see also Heydemann, *Dionysos' Geburt u. Kindheit*, p. 28, and *Arch. Zeit.* 1885, p. 230 (subject interpreted as Amalthea with the infant Zeus). Much corroded; larger handle and hinge remaining.

738. **Cover of Mirror-Case. Aphroditè and Eros:** On the r. is **Aphroditè,** standing with l. foot on raised ground, holding out a cup in l. hand, r. extended; her hair is tied in a knot at the back, and over her l. leg is a himation. On the l. is **Eros** standing to r., looking to the front, with an expression of aversion; his l. arm rests on a column, and his r. arm is crossed over it; l. foot thrown back; round his lower limbs is drapery.

Diam. 6 in. From Tarquinii. Castellani, 1873. The extreme right edge is restored. Coarse style.

739. **Stand of Mirror,** formed by a figure of **Aphroditè.** She stands on l. leg with body slightly inclined to r., looking downwards; her l. hand is raised as if to support the mirror, and in r. is an apple. Her hair is parted, and falls in thick waves; she wears bracelets, but is otherwise nude.

Ht. 8⅜ in. Castellani, 1873. Ancient base; support fixed to back of head. Very much corroded.

740. **Winged Victory** forming the handle of a mirror, or perhaps of a patera. She stands on a base supported by the mouths of two dolphins standing on their tails; her r. leg is bent and her wings are spread. Her hair is drawn back in parallel tresses turned up at the back and gathered on the top of the head; she wears long chiton and himation wrapped round middle of body and l. arm, leaving shoulders and breasts bare, bracelet on r. wrist and shoes. On her head is the support of the mirror or patera, with cross-piece ending in two flowers.

Ht. 10 in. Towneley Coll.

C. CISTAE, VASES, CANDELABRA, etc. (741–785).

741. **Oval Cista.** Round the body is incised a **combat**, the upper part of which has been cut away all round, so that only the lower parts of the upright figures remain; the scene has been interpreted as the battle between Aeneas and the Latins, in which Turnus was slain, but this explanation depended on the authenticity of the cover, which now appears to be modern (*v. infra*).

Beginning at the l. on the further side from the hinge, is a quadriga at full speed to l.; on the near horse is seated a female figure, side-saddle, turning round and brandishing a sword; she wears a short chiton with *apoptygma*. She has been interpreted as Camilla (*Aen.* vii. 803 ff., xi. 432, 498 ff., 648 ff.), but it is very much more likely that the figure represents **Penthesileia.** Under the fore-feet of the horses runs a hare to l. Behind the car a youth in short girt chiton moves rapidly to l.; in the background is a warrior fallen on his r. side, looking up to r.; he is beardless, with helmet (cheek-pieces and nasal), cuirass, and short chiton, and grasps his sword in r. hand and shield in l. Next is a warrior rushing to r. to rescue a fallen comrade, on whose head he places his l. hand; he wears cuirass, short chiton and greaves, and brandishes a sword in r. hand; at his feet is a helmet. The fallen one is beardless, with helmet (crest, cheek-pieces turned up), ornamented cuirass, short chiton, sword in r. hand, shield held up in l.; he is thrust through by a spear, which is seen at the back, and protrudes from his breast, and his head sinks to l. Next is a warrior advancing to r. (cuirass, short chiton, shield, sword, and greaves); in the background are two beardless warriors, one prostrate to l., the other falling forward to r.; the first wears a cuirass and short chiton, the other, helmet and short chiton. Next is a pair of combatants, the one on the l. nude, with shield, the other with bow and arrow in l. hand, cuirass, short chiton, and greaves; in the background is a fountain (?) with a low base, on to which the water pours, and on which a bird is perched; a frog climbs up the basin. Next are two fallen warriors, the one raising himself from the ground, the other lying on his back. Next are three warriors with cuirasses, short chitons, shields and swords, advancing to r.; in the background an isolated helmet. Next is a warrior falling back as if wounded; he has a sword in r. hand, and wears chiton, cuirass, and greaves; his opponent has cuirass, chiton, and shield. In the background, a warrior, who has fallen on his face to l., with sword in r. hand, transfixed by a spear. Next, a warrior to r. with shield, who has wounded another (cuirass, chiton, shield), who falls back to r.; finally, a nude warrior moving away to l. from an opponent; between them, a fallen warrior, face downwards, stripped of armour, but holding a sword; above is a cuirass. Below, a broad double band of palmettes and lotos-flowers alternating.

The design on the cover was originally interpreted by Brunn as the meeting of Aeneas, Latinus, and Lavinia after the death of Turnus. But this interpretation was impugned by several authorities on the ground that the story of Aeneas and Turnus had not taken form before the time of Virgil; and it was pointed

out by Heydemann, that if that story is here represented, the design must be modern. Other writers have accepted its genuineness without questioning and rejected the interpretation, but though the cover itself is antique, the genuineness of the design cannot be upheld. At the same time it may be remarked that there is not wanting evidence that the story had taken shape by the beginning of the second century B.C. (a date which would suit the style of this cista), as is indicated by the poems of Naevius and Ennius, and other records (see Prof. W. Y. Sellar, *Virgil*, p. 310). Purely Latin myths are not unknown in Etruscan art (cf. Nos. 560 and 633). The handle fixed to the lid is in the form of a nude woman thrown back in a contorted attitude and resting on the hands and feet.

Ht. 8½ in. Diam. 18 × 8 in. From Palestrina. Castellani, 1884 (*Sale Cat.* 363). Formerly in possession of Sig. Pasinati. *Mon. dell' Inst.* viii. pls. 7, 8; *Annali*, 1864, p. 356 ff. (for Brunn's interpretation and full description of scene on cover), 1866, p. 167, 1878, p. 271, note; *Arch. Zeit.* 1871, p. 122 (Heydemann); Nissen in *Jahrbücher für Philol.* xci. (1865), p. 378; Cauer, *ibid.* xv. Suppl.-bd. p. 137; Roscher, *Lexikon*, i. p. 186 (*s.v.* Aeneas), ii. p. 1914 (*s.v.* Latinus); Martha, *L'Art Étrusque*, p. 536; *id. L'archéol. Étr. et Rom.* p. 112; Robert, *Homer. Becher* (50*tes Winckelmannsfestpr.* Berlin, 1890), p. 63, note 1. The bottom is much damaged, and the hinge is broken. On the under side is a spiral pattern in relief; the cista stands on four lion's claws.

742. **Cista.** Round the lower part of the body are eight rings; the feet are in the form of lion's claws, and above each is a relief of a lion running to r.

On the cover are two figures of **Comic Actors** conversing; the one on the l. has r. hand on his mouth and looks at the other, who places r. hand on his shoulder. They are bald, with bearded masks, padded stomachs, short chitons, *anaxyrides*, *socci*, and garments over l. shoulders twisted round the waist. The one on the l. holds in l. hand a *lekythos* and strigil of large size; the other, a sort of lantern.

Ht. 19 in. Surface slightly injured.

743. **Cista.** Round the body is a frieze divided into two scenes: (1) **The death of Polyxena** (?): **Polyxena** (?)* is fallen on her knees to l.; she is nude, with long hair. Her l. arm is grasped by a beardless hero (**Menelaos** ?) standing behind her, his r. hand placed behind her head; he wears a chlamys fastened in front, and a bracelet on l. arm: behind him is his shield. On the l. are two beardless heroes: the nearer one (perhaps **Neoptolemos**) stands to the front, extending r. hand towards Menelaos; he wears a chlamys and greaves, and in his l. hand is a spear. The other also stands to the front, and is similarly attired; he has a spear in r. hand, and his l. rests on his shield. On the l. is a basin on a fluted pedestal, into which water pours from a lion's head spout; the scene is bounded on either side by an Ionic column, with abacus on which are three conical objects.

(2) **The death of Neoptolemos at Delphi: Neoptolemos** lies on the

* It is not quite certain that the figure is feminine; the proportions would suit equally well for a boy; but the design is not clear here.

ground in front of the altar of Apollo, with head to r. resting on l. arm; he is nude and beardless, and his eyes are closed in death. Over him stand two women to the front, with hands raised as if in lamentation; they wear necklaces, bracelets, and long chitons with looped-up sleeves, that of the one on the l. girt, the other's falling loose. These two probably represent **Andromachè** and **Hermionè**; on the altar, which is ornamented by two bands of chevrons, are two upright objects between three *phialae*. On the l. are three beardless heroes standing to the front and looking towards the centre; they wear chlamydes, armlets on l. arms, and greaves, and shields at their l. sides. The first, **Orestes**, has a drawn sword in r. hand; the next, **Pylades**, places l. hand on his shoulder, and holds a spear in r. hand; the third, who is probably Helenos, also has a spear in r. hand. On the l. the scene is bounded by three Ionic columns (all as before), in front of which stand the three Delphic deities, **Apollo, Artemis,** and **Leto.** Apollo in the centre to front wears armlets and a himation over l. shoulder; in his r. hand is a laurel-branch, and in l. a bow. Artemis on the r. is turned towards Apollo, and holds out a young fawn (?) in r. hand, in l. a bow; she wears a *stephanè*, earrings, necklace, bracelets, and long girt chiton with *apoptygma* and looped-up sleeves. Leto holds a staff in r. hand and places l. on Apollo's r. shoulder; she wears a bracelet on r. arm, shoes, long chiton with looped-up sleeves, and himation over l. shoulder. All the figures in both scenes have dishevelled hair, parted in the middle; the ground is filled throughout with vertical curved lines.

Round the cista have been fixed eight rings for the attachment of chains; two with pieces of chain still remain. The feet are in the form of lion's paws, with a lion crouching to r. in relief above. Round the design above, a band of double palmette and lotos pattern; below, the same, but single.

Ht. 10 in. Diam. 8⅝ in. Found in 1786 near the Temple of Fortuna at Palestrina. Towneley Coll. (a print in Brit. Mus., Department of Greek and Roman Antiquities). Raoul-Rochette, *Mon. Ined.* pl. 58, p. 330; Gerhard, *Etr. Spiegel*, i. pls. 15, 16, pp. 29, 49; *id.* in *Bull. dell' Inst.* 1831, p. 208; *id. Trinksch. u. Gefässe*, ii. p. 32, note 2; *id. Hyperb.-röm. Stud.* i. p. 95; Overbeck, *Her. Bildw.* p. 666; Müller-Wieseler, *Denkm. d. alt. Kunst*, i. 62, 311; Welcker in *Rhein. Mus.* iii. (1835), p. 607; *id. Alte Denkm.* iii. p. 542; Müller, *Handbuch*[3], p. 189; *Arch. Zeit.* 1849, p. 116; *Ann. dell' Inst.* 1866, p. 162. The cover is dome-shaped, with a knob to which a chain is attached, and is probably modern. When found the cista contained the knife No. 2760, a mirror, two armlets, a spoon, a tripod, a statuette of Mars (No. 456), and other objects (see *Guide to Bronze Room*, 1871, p. 16, and drawings from Towneley Coll.).

744. **Cista.** Round the body is a frieze divided into three scenes:

1. **Return of Persephonè from Hades** (cf. *Cat. of Vases*, iv. F 332): On the l. **Pluto** is seated, with sceptre in l. hand, grasping Persephonè's r. arm with r. hand; he is bearded, with rough hair, and wears a himation over lower limbs. **Persephonè** stands to the front, wearing *stephanè*, necklace with *bulla*, shoes, long chiton, and himation with vandyke patterns, in which her l. arm is muffled; at her l. side is a plant. On the r. **Hermes** advances, with r. hand extended as if summoning Persephonè; he is beardless, with slight whiskers, boots, and chlamys over l. arm.

2. **Nikè and a youthful horseman**: The youth is just dismounting on the near side of his horse, which stands to l.; he wears sandals, and looks back at Nikè; his r. hand is placed on the horse's head, and l. on its flank. **Nikè** stands to the front, turning to l. to place a fillet on the head of the youth; her hair is tied at the roots with a fillet, and she wears bracelets, necklace, shoes, and long girt chiton with *apoptygma*. The horse has two collars, one of *bullae*; in the field are two plants.

3. **Dionysiac scene**: On the extreme l. is **Dionysos** to r., bearded, with ivy-wreath, sandals, and himation over l. shoulder; he holds a *thyrsos* in r. hand, round which a sash is tied. His l. arm is placed round a diminutive female figure, which places r. arm round him and takes hold of the *thyrsos* with l.; she wears a Phrygian cap, long girt chiton, and bracelets. Before them a youthful Satyr moves to r., looking back at them, holding a burning torch reversed in both hands; he wears an ivy-wreath, fawn-skin over r. shoulder, and boots; his teeth are displayed. Next is a woman in Phrygian costume moving to r.; she wears peaked cap, *anaxyrides*, shoes, and a mantle wrapped round her body. Confronting her is a youthful Satyr, with ivy-wreath, l. hand raised to his head; behind him, a bearded man looking up to r., with r. hand raised, holding up a bunch of ivy (?), wearing chiton and himation in which l. hand is muffled. Parts of the last three figures are destroyed.

Above and below the designs, a pattern of horizontal palmettes. Round the cista are eight holes for the attachment of rings, some of which still remain. The feet are in the form of lion's claws, and above each is a figure in relief of **Eros** kneeling on r. knee, with face to the front, holding an uncertain object in r. hand, l. raised.

On the cover are incised two groups of a lion and lioness confronted; round the centre, egg-pattern and a rosette; border of laurel-wreath. The handle is formed by a group of **Peleus and Atalanta** wrestling: Peleus on the l., nude and beardless, r. hand on hip, is bent forward to r., with head touching Atalanta's; their inner arms are intertwined, the hands resting on each other's backs. Atalanta wears a loin-cloth and *endromides*; l. hand on hip.

Ht. 15½ in. From Palestrina (?). 1847. Gerhard, *Kleine Schriften*, ii. pls. 57, 58, p. 93; Jahn, *Ficoronische Cista*, p. 49; *Arch. Zeit.* 1847, p. 186; *Ann. dell' Inst.* 1866, p. 165. Designs very much worn and parts obliterated. Late, careless drawing.

745. **Cista.** Round the body is a frieze, perhaps representing a travesty of the **Judgment of Paris** (?): The principal scene is bounded on either side by a massive Ionic column. On the extreme l. is **Eris** running to r., with a sword in r. hand and l. extended; she has dishevelled hair, necklace with *bulla*, bracelets, cross-belt, and short chiton reaching to the hips, with looped-up sleeves. Next on the r. is **Prometheus** (cf. Catullus, 64, 295), or perhaps Hephaestos (*Epic. Gr. Fragm. ed.* Kinkel, i. p. 22), a short bald-headed old man, bearded, holding an axe in r. hand and extending l.; he wears shoes, and over his l. arm hangs a chlamys. In the background is a monument with necking of palmette and lotos pattern, and cornice on which are figures of a lion to r. and Gryphon

confronted, each with r. paw raised. Next is **Hermes** (?) moving to r., looking back; he is nude and beardless, and holds an apple in either hand. He is led on by **Hera**, who places r. hand round him and moves to r. with l. hand extended; she has rather rough hair, earrings, necklace, and bracelets, shoes, long chiton with looped-up sleeves, and himation with embattled border, gathered up over l. arm. She is preceded by **Eros**, who flies to r., with face to the front, holding a sash in either hand; he wears shoes, and a chlamys over l. shoulder, and is represented as a full-grown youth. On the r. of the scene are **Athenè** and **Aphroditè**; between them, a tree-stump. Athenè stands to the front, looking to l., with spear in r. hand, and l. resting on her shield; she has long hair, and wears a crested helmet, earrings, necklace, bracelets, long girt chiton with *apoptygma*, ægis with Gorgoneion and fringe of snakes, and shoes. Aphroditè stands half-turned to r., with r. hand on hip, and l. elbow resting on a *stelè*, over which is thrown a himation with vandyked border; her hair is rolled up all round, and she wears earrings, necklace with *bulla*, and bracelets. The column on the l. of the scene has a group of three combatants sculptured on the necking; the other has a lotos and honeysuckle pattern. Behind the column on the r., on its l. side, is the figure of a boy clasping it with r. hand, as if in fear; he wears bracelets and anklets; on the further side of him is a dog to r., looking round at the boy. Between the two columns is a youthful figure with Satyr's ears, to the front, wearing *endromides*, and drawing on a chlamys bordered with dots, in which he is assisted by another youth in the background; it has been suggested that this is a burlesque figure of **Paris**, his rustic character being emphasised by the Satyr's ears and his two companions. Finally, on the r. of this group is a bearded man to r. leaning on his staff, and holding out r. hand; he wears shoes, and a himation wrapped round his l. arm. He may possibly be meant for Zeus; for the type, cf. *Brit. Mus. Cat. of Sculpture*, i. No. 324 (18–22). The rocky character of the scene is indicated throughout by undulating lines; it is strewn with occasional flowers. Below the design is a frieze of animals: doe crouching to l., attacked in front by a panther and behind by a Gryphon; in the background, a tree-stump; boar to l. attacked in front by a lion and behind by a panther; mule crouching to l., attacked from behind by a lion; before it, a tree-stump. The ground is rocky throughout.

The feet are in the form of lion's claws; above each is a group in relief of a lion seizing a doe (?) from behind. Above the main design is a band of palmettes and flowers alternating with female heads to the front, wearing earrings. On the cover is a frieze of animals incised, with inner border of egg and dart pattern: wolf and panther confronted; between them, two plants and a goat's head to r.; lion and Gryphon confronted; between them, a donkey's head to l. The handle is formed by a group of a youthful **Satyr** and a **Maenad** standing side by side, with the inner arms intertwined and resting on each other's shoulders; the Maenad's hair is parted and rolled up all round, and each wears a panther's skin over one shoulder.

Ht. 15¾ in. Castellani, 1884 (*Sale Cat.* No. 360). Murray, *Handbook of Gk. Archaeology*, p. 142; Smith, *Dict. Antiqs*³. i. p. 441. Two of the feet are loose. Drawing free and execution

careful. Apuleius (*Met.* x. 233) mentions that he saw a pantomime or burlesque of the Judgment of Paris performed at Corinth, but perhaps the Etruscan origin of this scene is sufficient in itself to account for any grotesque or unusual details. Another explanation of the scene is that it represents the race of Atalanta and Meilanion (Murray, *op. cit.* p. 140).

746. **Cista.** Round the body is a frieze with scenes from the Trojan cycle: (1) the **combat of Paris and Menelaos** (*Il.* iii. 355 ff.). On the l. **Paris** advances, with shield on l. arm, brandishing his sword in r.; he is beardless, and wears a Phrygian helmet with engrailed crest, cuirass, and short chiton. **Menelaos** stands with l. foot on a rock, seen from behind, with face turned to l. to watch the onslaught of Paris, against whom he defends himself with shield (device of Gorgoneion) and sword; he is bearded, with high-crested helmet in the form of a Satyr's mask (bearded), chlamys on l. arm, and sword-belt over r. shoulder. Between them is **Aphroditè** interposing, advancing to r. with sword in r. hand and *pelta* in l.; she is winged, and her hair is tied at the roots with a fillet; she wears a necklace and from her l. arm hangs a mantle. (Cf. the episode of Aeneas and Diomede, *Il.* v. 311.)

(2) **Achilles with the corpse of Penthesileia, and Thersites:** In the foreground lies the body of **Penthesileia** with face upturned, feet to l., and elbows bent, the r. side pierced by a spear; under it is a mantle, which covers the feet. **Achilles** stands to the front over it on the further side, with shield on l. arm (device of Gorgoneion with engrailed border), brandishing a sword in r. hand; he is beardless, and wears crested visored helmet, cuirass, short chiton, greaves, and chlamys floating behind like the wings of a butterfly. On the r. **Thersites** advances, with shield on l. arm (device as Achilles), about to plunge his spear into the eyes of Penthesileia (as related in the *Aethiopis*); he is beardless, with rough hair, and on his l. arm is a chlamys. On the l. of this scene is a mounted **Amazon** to r., with spear couched at her side; she wears a chlamys and *endromides*.

(3) **Combat of Greeks and Amazons,** in two groups: (*a*) An Amazon to l., with short chiton, cuirass, and chlamys as Achilles above (with border of stars), seizes the hair of a fallen Greek in l. hand, and plunges her sword into his r. shoulder; the Greek is fallen on r. knee to l., and is nude and beardless, with sword in r. hand. Next (*b*) is a Greek warrior to the front, looking to r., and seizing the bridle of a horse on which an Amazon is mounted; he has a sword in r. hand, and is beardless, with bordered chlamys floating behind like that of Achilles. The Amazon attacks him with a battle-axe; she wears *endromides*, and a chlamys round l. arm. Between these two groups is a shield standing on its edge. The ground is indicated by rocks throughout. Above and below the frieze are borders of palmettes alternately upright and inverted. The cista stands on three feet in the form of lion's claws, on which are figures of a lioness in relief, running to l.

On the cover are two incised designs: (1) Lion to r. and Gryphon confronted, each with one paw raised; between them, a ram's head to l. (2) Two Gryphons (?) confronted; the one on the l. has a goat's head (?), the other, beak

and crest as usual. Round the edge is a laurel-wreath. The handle is in the form of a group of **Peleus and Atalanta** wrestling, each with one hand on hip, passing the other round the back of the other's neck; they stand to the front, bending towards each other. Atalanta on the r. wears necklace and loin-cloth; both have their hair rolled up all round.

Ht. 14¾ in. Palestrina, 1888. Murray, *Handbook of Gk. Archaeology*, p. 136; *Builder*, 23 Feb. 1889, p. 145. The style is late, probably of the third century B.C., but the drawing is free without being careless. For the subject (2), cf. Jahn, *Gr. Bilderchroniken*, pp. 27, 67, 111. Round the cista are eight holes for the attachment of rings as Nos. 742–744.

747. **Cista.** On the cover are three figures: (1) The infant **Heracles strangling the snakes.** He squats with l. leg doubled up and l. hand extended, holding a snake in r. hand against his leg; it coils round behind his back, and at his l. side is another snake. (2) **Iphicles** (?) squats with r. leg doubled up, l. hand extended (having held some object), r. hand by his side, looking to his l. (3) A bearded man seated in a reflective attitude looking down to his r., and supporting his head with l. hand; his r. foot is extended, and in r. hand he holds the pommel of a sword (?).

The cista stands on three feet in the form of lion's claws; above each is a Siren in relief, with hair drawn back from the forehead and wings spread.

Ht. 9⅛ in. Campanari, 1839. Surface of cista rather worn.

748. **Peleus wrestling with Atalanta,** from the top of a cista. They stoop forward to wrestle; Peleus to r. with l. hand seizes Atalanta's l. arm behind her head, and with r. hand he seizes her r. arm; her r. hand grasps his l. shoulder. Peleus is beardless and nude, with hair in short rough curls; Atalanta has short curly hair, and wears a fillet and short girt chiton.

Ht. 3½ in. 1852. Feet of both figures injured.

749. **Two Feet of Cista** in the form of lions' claws, above which is a Sphinx in relief, both sides of the body being shown in false perspective (see *Journ. Hell. Stud.* ii. pl. 15, fig. 4, p. 318); the hair is treated in a semi-Egyptian fashion, in formal rows of curls over the forehead and one tress falling on each shoulder; the wings are spread.

Ht. 6¼ and 6⅝ in. Acquired from the Earl of Carlisle, 1896. Coarse work.

750. **Foot of Cista,** in the form of a lion's claw on a plinth, above which is a Siren to the front in relief.

Ht. 2 in. From Vulci; obtained 1829. Burgon Coll. Coarse work.

751. **Three Feet of a Cista,** in the form of lion's claws surmounted by imitation Ionic caps; above each is a group of **a Greek and Amazon in combat** in relief. The Greek to r. has forced the Amazon down on her knees, and places l. foot on her r. leg, seizing her by her dishevelled hair; she kneels to r. and grasps his r. arm with r. hand. The Greek is beardless, with sword-belt and chlamys floating from l. shoulder, and shield at his r. side; the Amazon has

embroidered drapery over l. shoulder and lower limbs, and holds up a *pelta* on l. arm.

Ht. 5 in. From Palestrina. Castellani, 1865.

752. **Two Feet of a Cista,** in the form of lion's claws on plinths, with voluted caps above. Above each is a relief representing a youthful Satyr kneeling on l. knee to r. and holding a wine-skin with r. hand on r. knee, the mouth of which he holds in l. hand; he wears a skin tied in front.

Ht. $4\frac{1}{2}$ in. Towneley Coll. Curtius, *Knieende Figuren d. altgr. Kunst* (29*tes Winckelmannsfestprogr.*), p. 11.

753. **Olpè,** with trefoil mouth and straight beak-shaped spout; the handle ends above in snake's heads along the rim of the vase, and below in an *emblema* of a Siren to the front, in low relief, with hands on hips and two pairs of wings, the details coarsely executed, in an archaistic style.

Ht. $11\frac{3}{4}$ in.

754. **Dish,** with two handles, each in the form of two serpents rearing up at each other; below each handle is a mask of Medusa, of the later type, with rich snaky hair and wings over the forehead.

Ht. $4\frac{1}{2}$ in.; with the handles, $6\frac{1}{4}$ in. Diam. $19\frac{1}{2}$ in. Somewhat injured.

755. **Patera.** The handle is in the form of a figure of **Aphroditè** holding up a mass of her hair with r. hand and scraping her l. thigh with a strigil in l.; her hair is brushed out in a thick mass on either side, and she wears a necklace with three *bullae,* bracelets, armlet on l. arm, and shoes.

Ht. 14 in. Diam. $8\frac{1}{8}$ in. From Vulci. Campanari, 1847. Small triangular base under the figure.

756. **Balsamarium,** formed of the heads of a Satyr and Maenad, back to back. The Satyr has an elaborate ivy-wreath; the Maenad's hair is parted and waved, and she wears a plaited head-band and necklace; the lips are parted and the eyes carefully rendered. The mouth of the balsamarium is formed by an inverted calyx, with two rings attached.

Ht. $5\frac{1}{4}$ in. Payne Knight Coll. On these and similar types of vases, see references given in Pottier and Reinach, *Nécropole de Myrina,* p. 509, note 2.

757. **Balsamarium,** as last. The Satyr wears a wreath; the Maenad earrings, double necklace, and head-band; the eyes of both are hollow. The mouth has two rings attached.

Ht. $3\frac{5}{8}$ in. Castellani, 1873.

758. **Balsamarium,** formed of the heads of a Satyr and a Maenad, back to back. The Satyr wears a wreath with a flower over the forehead; the Maenad wears earrings, necklace with pendants, and a wreath with flowers and a band low down on the forehead; on the top of her head are two locks of hair which have

formed rings for a handle or chains. The cover is in the form of a coil of plaited hair.

Ht. $4\frac{3}{4}$ in. Castellani, 1873. Rather corroded.

759. **Balsamarium,** in the form of the head of a winged goddess. Her hair is drawn up to the crown in parallel waves or plaits, with pairs of small close curls over the forehead, and she wears elaborate earrings, necklace with pendants, and *sphendonè* encircling the head ; on either side of the head, a small wing. On the head are two rings, to which a handle is attached ; in the mouth of the balsamarium is a stopper in the form of a knot of hair.

Ht. $4\frac{1}{4}$ in. 1839. Compare Gori, *Mus. Etr.* i. 80.

760. **Balsamarium.** As the last ; no curls over forehead, and no necklace. On the crown is the cover, with a knob.

Ht. $4\frac{3}{4}$ in. From Chiusi. Castellani, 1873.

761. **Balsamarium,** in the form of a winged female head. The hair is arranged in elaborate curls over the forehead, and drawn in parallel waves or plaits up to the top of the head ; on either side of the head, a small wing. She wears earrings, a twisted torc, and a *sphendonè* with a rosette in front and incised patterns. Two rings are attached to the head, to which an elaborate arrangement of chains is fastened ; no cover.

Ht. $4\frac{1}{4}$ in. Sloane Coll. 473. Coarse work.

762. **Balsamarium,** in the form of a female head, looking upwards. Her hair is drawn up to the crown in parallel waves or plaits, and she wears earrings, necklace with pendants, and an ornamented *sphendonè*. The cover is in the form of a coiled knot of hair ; on the head are two loops of hair, to which chains are attached.

Ht. $4\frac{5}{8}$ in. From Chiusi. Castellani, 1873.

763. **Balsamarium.** As the last ; plain twisted necklace, and *sphendonè* tied at the back of the head. The eyes are hollow ; the chains are set in the figures of two small dogs (?) attached to the head.

Ht. 4 in. 1839.

764. **Balsamarium,** in the form of a female head. The hair is drawn up to the crown, and there twisted up in a plait, which forms the cover ; she wears earrings, necklace with pendants, and a large elaborate *sphendonè*. Two rings and remains of a handle.

Ht. $4\frac{1}{8}$ in. Castellani, 1873.

765. **Balsamarium,** in the form of a female head. The hair is drawn in parallel plaits to the back of the head, and the plaits are there wound round into a knot,

two being passed round the head and fastened on the forehead ; she wears earrings. On the head, two rings.

Ht. $3\frac{7}{8}$ in. Payne Knight Coll.

766. **Balsamarium,** in the form of a female head. She wears a *sphendonè* passing all round the head, earrings, and necklace with pendants ; hair as No. 759. On either side, a ring, with chains attached which meet in another ring.

Ht. $4\frac{1}{8}$ in. No cover.

767. **Balsamarium,** in the form of a female head. The hair is waved, and she wears a Phrygian cap ; eyes hollow. On the top, a small lid with hinge ; two rings attached for a chain. On the back of the neck is inscribed ЯИIOVM, *Suthina.*

Ht. $5\frac{1}{4}$ in. Castellani, 1868.

768. **Balsamarium.** As No. 759 ; necklace with pendants. Two rings on the top of the head.

Ht. $3\frac{5}{8}$ in. Castellani, 1873.

769. **Balsamarium** in the form of two hooded heads, back to back. The first is that of a youth with mouth open and l. cheek swollen ; the other of a woman with head upturned to r., hair waved, head-band with bead and reel pattern, earrings, and a torc. A chain is attached to the mouth of the vase.

Ht. 5 in. Payne Knight Coll.

770. **Balsamarium** in the form of a bust of a Gaul (?) ; he has a slight beard, and his hair falls in thick flat masses. On the head are two rings to which a handle is attached, and on the top of the head, a circular lid with hinge.

Ht. 5 in. 1860.

771. **Candelabrum.** Four large hooks project from the lower part of the stem, and three from the upper ; above is a heavy triangular base ornamented with maeander, on which is a group of a youthful Satyr and a Maenad embracing. The Satyr stands on the l. of the Maenad, with l. foot drawn back and r. arm round her waist ; in l. hand he holds her l. hand, which passes round his neck. The Maenad holds up her drapery in r. hand ; her hair is gathered in a top-knot over the forehead, and she wears earrings and a long girt chiton.

Ht. $8\frac{1}{4}$ in. From Orvieto. Campanari, 1847. *Arch. Zeit.* 1847, p. 187.

772. **Candelabrum.** On the stem is a panther climbing up after a cock ; this is supported by a figure of **Aphroditè** ; she holds up drapery in l. hand, and her r. is raised as if to fasten her hair ; on her head is a large *modius* of acanthus leaves. The feet of the candelabrum are in the form of lion's claws on plinths ; between them, open-work palmettes.

Ht. 19 in. From Chiusi. Castellani, 1873.

773. **Candelabrum.** On the top is a Seilenos, with arms held up in front, wearing a girdle tied in front with ends hanging down. His feet appear to have been intended to be equine. The stem is fluted, with four branches at the top ending in leaves; the feet are in the form of lion's claws on plinths with palmettes between, and at the bottom of the stem is a palmette pattern in low relief, with moulded tongue and bead patterns above.

Ht. 3 ft. 9 in.

774. **Candelabrum.** Feet in the form of horses' legs on small plinths, joined to the stem by leaves curling up at the outer end in double volutes; on the stem a spiral pattern, and a cock climbing up it; above, a shallow bowl with moulded egg-pattern round it.

Ht. 15⅝ in. From Chiusi. Castellani, 1873.

775. **Candelabrum.** Feet in the form of horses' legs, with leaves between; up the stem a spiral pattern, and a bird perched half-way up it; square top with circular sinking and a bird perched at each corner.

Ht. 15⅞ in. From Canino. Bequeathed by Sir W. Temple, 1856.

776. **Candelabrum.** The feet are in the form of hoofs, with leaves between; flat top, supported on a calyx. Round the stem a snake is twisted, climbing upwards, and higher up, a cock, also climbing upwards.

Ht. 16 in. Hamilton Coll. 42.

777. **Candelabrum.** Three feet in the form of leaves or lotos-flowers; up the stem is a spiral pattern, and on it a panther pursuing a cock upwards; on the top is a bowl.

Ht. 14 in. Hamilton Coll. 43.

778. **Candelabrum.** Three small feet in the form of hoofs; heavy moulded base; up the stem, a panther pursuing a pigeon. Round the bowl at the top, moulded egg-pattern.

Ht. 12 in. Sloane Coll. 530.

779. **Candelabrum.** Feet in the form of human legs, with shoes on the feet with turned-up toes, and above, the skirts of a short chiton all round. Up the stem, on which is a spiral pattern, is a panther climbing; saucer-shaped top.

Ht. 18¼ in. Presented by Prof. Westmacott, R.A., 1869.

780. **Candelabrum.** The feet are in the form of dolphins with heads resting on plinths, and palmettes between the tails which support a three-cornered Ionic capital on which is a plinth supporting the figure of a youth who pours a libation, holding up a jug in r. hand and holding out a *patera* in l.; he has straight hair and wide hips like a woman, and wears shoes. On his head is a calyx, from which rises a stem, with square cusped top and a bird on each corner; from it have hung pendants as on No. 781. On the stem is a panther seizing a bird, and

higher up a cock. On the back of the youth is inscribed : ΑΝΙΟΥΣΙΝΙΟΥΛΑΙΝΑΟ, *Thania Lucini Suthina.*

Ht. 21¼ in. From Bolsena (?). Castellani, 1873. Corssen, *Sprache der Etrusker*, i. p. 1007 ; Fabretti, *C. I. Ital. Suppl.* i. No. 377 ; cf. *Ann. dell' Inst.* 1871, p. 27.

781. **Candelabrum.** The feet are in the form of lion's claws, which are attached to legs in the form of the heads and necks of Gryphons, with palmettes between ; plain stem, with a flat ring half way up, and square top with a bird at each corner (one lost) and pendants, hanging by chains. Round the upper part of the stem is a bearded snake head downwards, and on the lower part a panther pursuing a cock up the stem.

Ht. 16¾ in. From Vulci. Campanari, 1847. *Arch. Zeit.* 1847, p. 187.

782_1. **Fire-rake.** The handle is of ivory, like the handle of a sword, and below it is a bronze disc with perforated patterns ; the stem is in the form of a fore-arm and right hand, grasping a twisted rod which ends in a snake's head, in the mouth of which is a left hand bent at right angles so as to form the rake.

Length 20 in.

782_2. **Fire-rake.** As the last ; hollow socket for handle.

Length 13¼ in. Canino Coll.

782_3. **Fire-rake.** As before ; stem partly twisted, partly fluted ; instead of a hand grasping it, it issues from the mouth of an animal's head ; the bent hand issues from a similar head.

Length 14⅛ in.

782_4. **Fire-rake.** As before ; plain stem ending in hollow socket below and a calyx above, from which the bent hand issues.

Length 15 in. Corroded.

783_1. **Gridiron** (?). Hollow socket for a wooden shaft, the middle part twisted and tapering towards the head, which has three prongs (the two outer curved) ending in a cross-bar, on which is a flat piece on three uprights, with three bent strips of flat bronze nailed across and ending in a mule's head and neck rearing at either end.

Length 14 in. Comarmond Coll., 1851.

783_2. **Gridiron** (?), as the last ; hollow ribbed handle, with a moulded band above ; plain stem ; small knobs instead of the mule's heads.

Length 16½ in. 1853.

783_3. **Gridiron** (?), as the last ; handle ending in lion's head with open mouth ; fluted stem.

Length 17¼ in. Blayds Coll., 1849.

784$_1$. **Harpago** (*κρέαγρα*). The handle is hollow, fluted, and tapering upwards, ending in the mouth of an animal from which issues the stem, with spiral flutings; the end is formed by seven radiating snakes' heads, and one erect on the end of the stem, holding a ring in its mouth.

Length 16⅞ in. Middle part corroded. Hooks broken off. Cf. Babelon and Blanchet, *Bronzes de la Bibliothèque Nat.* No. 1499, and *Jahrbuch*, vi. (1891), p. 173. Helbig, *Hom. Epos*^{2}, p. 353, identifies this object with the Homeric *πεμπώβολον*.

784$_2$. **Harpago.** Hollow handle and twisted stem, ending in seven large hooks, and on the end of the stem an upright piece branching into two curved spikes.

Length 14 in. Presented by General Meyrick, 1878.

784$_3$. **Harpago.** The handle has moulded rings above and below; otherwise as the last.

Length 15½ in. Comarmond Coll., 1851.

784$_4$. **Harpago,** as before; the stem is plain, and issues from an animal's mouth, as No. 784$_1$; five hooks, and on the end of the stem a ring and a hook.

Length 15 in.

785$_1$. **Two Feet of Chair** or other object, ending in lion's claws on plinths, and hollowed out at the back. On each is a figure of Victory to the front, with hands on breast and wings spread, ending off at the knee; she wears a radiated *stephanè* and long sleeved chiton with *apoptygma*.

Ht. 8¾ in. and 9⅛ in. Towneley Coll.

785$_2$. **Two Feet of Chair,** as the last, but more of the leg is indicated, and there are no plinths. On each is a Sphinx to the front, seated with the hind feet brought up to the fore feet; they have long tresses falling on the shoulders, confined with a double *ampyx*, and wings spread and recurved; below each is a palmette in low relief.

Ht. 9⅝ in. Towneley Coll. Ends of wings broken off.

C. GALLO-ROMAN AND GRAECO-ROMAN SELECT BRONZES 786–908).

I. BRONZES FROM GAUL, MOSTLY OF LOCAL WORKMANSHIP (786–824).

786. **Zeus.** He stands on l. leg, the r. foot drawn back; his l. hand is raised and has held a sceptre, and the r. has been extended, holding a thunderbolt, of which part remains. He looks slightly to his r., and has richly-curling hair and beard; a chlamys hangs over his l. shoulder and is caught up over r. arm. This statuette appears to be a copy of some well-known type of Zeus; the head resembles one in the Brit. Mus. from the Towneley Collection (*Spec. Ant. Sculpt.* i. pl. 31). PLATE XXVII

Ht. 4¼ in. From Lyons. Comarmond Coll., 1851. Right hand and foot lost.

787. **Heracles.** He stands with r. foot slightly advanced, holding the handle of his club (?) in r. hand; he has smooth hair and a curly beard, and moustache; the eyes have been inlaid with silver.

Ht. 12¾ in. Found at Bavay, France, in 1818. Presented by E. Drummond Hay, Esq., 1833-4. *Spec. Ant. Sculpt.* ii. pl. 33; *Mon. dell' Inst.* i. pl. 17, and *Ann.* 1830, p. 59; Mansell, *Brit. Mus. Photographs*, No. 880; Roscher, *Lexikon*, i. p. 2180. The left arm and part of the club are lost.

788. **Dispater.** He stands on r. leg, looking down to his r.; in r. hand he holds out an *olla*, and in l. he has held a hammer. He is bearded, the beard and hair being roughly treated; over his head and neck is a wolf's skin. He wears a coat of the form known as *caracalla*, fastened with a belt round the waist, with a chequer pattern lightly incised, and with fringed border, a chlamys over his shoulders, *bracae* chequered like the coat, and sandals; at his throat is a silver jewel.

Ht., with ancient base, 11 in. Found at Vienne, Isère, 1866. Wills Sale, 1894. *Gazette Archéol.* 1887, pl. 26, p. 178. On the identification of this type as Dispater, see Reinach, *Musée de St. Germain-en-Laye*, p. 137 ff., and Flouest in *Revue Archéol.* v. (1885), p. 7; other examples in Babelon and Blanchet, *Bronzes de la Bibliothèque Nationale*, 694–698, and Bertrand, *Religion des Gaulois*, pp. 354, 355.

789. **Dispater.** He stands on r. leg, with l. foot drawn back, holding out an *olla* in r. hand; the l. hand is raised, and has held a hammer. He has a slight beard and thick curly hair, and wears a tight-fitting sleeved leather jerkin to the PLATE XXI.

knees, with a belt in which are a sword and hunting-knife, and a seam down the front ornamented with crosses ; sandals and bracelets.

Ht. $5\frac{3}{8}$ in. From Dijon, France. Comarmond Coll., 1851. Eyes have been inlaid.

790. **Dispater.** Similar ; no *olla*, no sword, and no band down front of jerkin. PLATE XXI.

Ht. $6\frac{3}{4}$ in. From Tournus, France. Comarmond Coll., 1851. Reinach, *Repertoire*, ii. p. 21, No. 7 ; see *id. Musée de St. Germain-en-Laye*, p. 179.

791. **Dispater.** Stands on l. foot ; l. hand is raised and has held a hammer (?) ; he has rich curly hair and beard, and wears a chlamys over his arms, passing behind his back.

Ht. $4\frac{1}{4}$ in. Comarmond Coll., 1851. Well modelled and in fine condition ; head of the Otricoli type.

792. **Apollo** (?). He stands on r. leg, looking to his r. ; his r. hand is extended, and in l. he has probably held a bow. He is nude and beardless, the hair coarsely treated and falling in straight masses. This figure is probably a provincial copy of some fine Greek model, and recalls in some measure the Apollo Belvedere. PLATE XXII.

Ht. 8 in. 1894. From the Wills Sale ; said to be from Bologna. Reinach, *Repertoire*, ii. p. 82, No. 7. Fine patina. Right fore-arm broken off. Gallo-Roman workmanship ; cast solid.

793. **Aphroditè.** She stands on r. leg, with r. hand extended and l. placed before *pubes* ; she wears a *sphendonè*, and her hair is waved and knotted at the nape of the neck, with a tress falling over each shoulder.

Ht. 7 in. Found at Vaison, France. Comarmond Coll., 1851. Bernoulli, *Aphrodite*, p. 218, No. 14 or 15. Right hand lost.

794. **Aphroditè.** She stands on l. leg, with r. hand on l. breast and l. hand on *pubes* ; her hair is rolled round a *sphendonè*, with a large curl twisted up on each side of the head, the rest gathered behind and falling in tresses down the back and shoulders ; she wears also a necklace.

Ht. $6\frac{1}{2}$ in. Comarmond Coll., 1851. Ancient crescent-shaped base. The *sphendonè* appears to have been gilt.

795. **Aphroditè.** Stands on l. leg, with r. hand on breast and l. over *pubes* ; she wears a necklace and gilt *sphendonè*, round which the hair is rolled, with a large curl on each side twisted up, gathered behind and falling in tresses down the back and shoulders.

Ht. $6\frac{1}{2}$ in. Comarmond Coll., 1851. Ancient crescent-shaped base.

[These three examples are varieties of the type of the Cnidian Aphroditè of Praxiteles.]

796. **Eros** (standing type, with attributes, see Nos. 1125–1143). He moves forward with r. foot advanced, looking round to his r. ; his l. hand is held up, and with r. hand he reaches to his quiver behind his back (?) ; his hair falls in thick curls on either side, with a plait along the top of the head.

Ht. 3 in. Comarmond Coll., 1851. Left foot lost ; patina.

797. **Eros** (type as before). He stands on r. leg, with l. leg bent and raised from the ground, almost as if flying; l. arm bent and hand advanced, the fingers being bent as if they had held some object; r. arm and fingers of hand also bent; hair rolled up round the head, with a plait along the top.

Ht. 5¾ in. Found at Annecy, Savoy. Comarmond Coll., 1851. Good patina. The wings are too small for the body.

798. **Mars (Ares).** He stands on r. leg, with l. foot slightly advanced, and is fully armed; he has rough curly hair and beard, and the eyes have been inlaid with silver. His r. hand is raised, and has held a spear; the l. has rested on a shield, now lost. He wears a Corinthian helmet and cuirass, both richly ornamented, short sleeved chiton, greaves, and boots (*caligae*). His helmet is surmounted by a Sphinx; on each side a Gryphon crouches; the cheek-pieces are ornamented with two ram's heads confronted, and the visor forms a mask; the Sphinx has long curls and wings recurved. On the front of the cuirass is a silver Gorgoneion, surrounded by bronze snakes; below is a flower with tendrils springing from a calyx at the base of the cuirass, flanked by two Gryphons, each with a fore-paw raised; on the shoulder-straps are winged thunderbolts, and at the sides of the cuirass are hinges. Below the cuirass is a double row of tile-shaped straps, below which are longer straps terminating in fringes; the upper row is ornamented with silver studs, and the second has been inlaid alternately with silver and red enamel. The greaves are fastened down the back by cross-straps inlaid with red enamel, and on each knee is a large silver stud; the boots leave the toes bare, and are fastened by straps attached to a double row of studs; the leather over the heels is stippled. PLATE XXIII.

Ht. 11 in. Found near the Rhine. Castellani, 1873. Murray, *Greek Bronzes* (*Portfolio*, April, 1898), p. 95; Reinach, *Repertoire*, ii. p. 189, No. 7. Right hand broken off. This bronze is probably not earlier than the third century after Christ, and is coarse and exaggerated in style; it is in fine condition, and a good specimen of provincial Roman work.

799. **Apollo.** He stands on r. foot, with l. foot drawn back; he has thick curly hair arranged in two rows round the face, and chlamys on l. arm, fastened with a brooch on l. shoulder; he looks to his l., and his r. arm is raised, having held some object; his l. hand has also held some object, but is restored, together with the chlamys. PLATE XXIV.

Ht. 6½ in. From Orange, France. Norzi Coll., 1877. The attitude somewhat recalls the Apollo Belvedere; it is probably a copy of some fourth century original.

800. **Head of Apollo.** He wears a laurel-wreath tied at the back; mouth slightly open.

Ht. 4¾ in. Found at Apt, Vaucluse, France, 1874. Presented by Sir John Evans, K.C.B., 1879. Light brown colour; provincial Roman work.

801. **Hermes.** He stands on r. leg, the body thrown awkwardly back on the heels; in r. hand he holds out a purse, and the l. has held a *caduceus*. He wears a winged *petasos*, *endromides*, and chlamys hanging from l. shoulder.

Ht. 4½ in. From Lyons. Comarmond Coll., 1851. Very barbaric; fingers of left hand broken off.

802. **Hermes** (?). He stands on r. leg, looking up to his r., holding out a purse in r. hand, stippled with spots; in l. a winged *caduceus*, with a band wound round the handle; the band and the snakes are stippled. On his head are wings and a laurel-wreath; he has curly hair, and wears a chlamys wrapped round l. arm, fastened with a brooch on r. shoulder. The features present some likeness to the Emperor Claudius, who may be here represented in the character of Hermes or Mercury.

Ht. $4\frac{1}{8}$ in. From Lyons. Comarmond Coll., 1851. Patina.

803. **Hermes.** He stands on r. leg, looking to his r., and leaning his body over to l. in the Praxitelean manner; he holds out a purse in r. hand, and in l. is part of a *caduceus*. He wears a fillet, and a chlamys over l. arm; on his head are small wings, and between them is a spike.

Ht. $6\frac{1}{4}$ in. From Vaison, France. Comarmond Coll., 1851. Right foot restored.

804. **Hermes.** Stands on r. leg, looking to his r., his body inclining to the l. as last; he has a chlamys twisted round l. arm, and holds a purse in r. hand.

Ht. $3\frac{7}{8}$ in. Comarmond Coll., 1851. Barbaric work; left hand broken off. On the head, two holes for wings.

805. **Hermes.** Stands on r. leg, looking to his r., holding out a purse in r. hand; body inclining to l. as before. He wears a winged *petasos* (wings broken off), and chlamys twisted over l. arm; his hair is arranged in two rows of curls, and his l. hand has held a *caduceus*.

Ht. 5 in. From Lyons. Comarmond Coll., 1851. Feet restored; rude work.

806. **Hermes** seated on a rock, with r. leg drawn up and l. foot advanced; his r. hand holds a purse and rests on r. thigh; his l. has held up some object. His hair is arranged in close curls, and on his head are wings; at his r. side is a cock, at his l. a sheep or goat crouching; a tortoise crawls in front of his l. foot.

Ht. $3\frac{7}{8}$ in. Found near St. Didier, France. Payne Knight Coll.

807. **Dionysos.** He stands on r. leg, holding out a vine-leaf in r. hand; in l. a bunch of grapes and a vine-leaf. He is beardless, with hair in parallel waves and chlamys round l. arm fastened with a brooch on the shoulder.

Ht. $4\frac{3}{4}$ in. From Aps, Dept. of Ardèche, France. Comarmond Coll., 1851. The figure has served as the ornament of a bolt-socket with oblong openings at intervals; very barbaric work.

808. **Dionysos.** He stands on r. leg, with l. foot drawn back, looking to his r.; he holds up l. hand, and in r. he holds a large *cantharos** (fluted body) by one handle. His hair is waved each side and gathered into a knot at the back, and

PLATE XXII.

* The form has degenerated into that of an amphora with scroll-handles (cf. *Brit. Mus. Cat. of Vases*, v. F 340).

he is nude and beardless ; his l. hand probably held a *thyrsos*. The pupils of the eyes are incised.

Ht. 8¼ in. From Chessy, Dept. of Rhône, France. Comarmond Coll., 1851. Murray, *Greek Bronzes*, p. 89; Reinach, *Repertoire*, ii. p. 113, No. 2. In perfect condition ; very fine patina. Excellent workmanship.

809. **Seilenos,** broken away at the knees. His head is slightly inclined forward to r., and his l. hand is raised, with upturned palm, having probably supported a basket or dish ; in r. hand he holds a horn (?) by his side. He is bald, and wears a chiton with short sleeves, which has slipped off the r. shoulder ; a himation is twisted round his loins. PLATE XXI.

Ht. 4 in. From Aix, Dept. Bouches-du-Rhône. Comarmond Coll., 1851. Reinach, *Repertoire*, ii. p. 52, No. 6.

810. **Satyr,** upper part of ; the body is worked in relief, and rests on the calyx of a flower. He looks to his l., and holds a *syrinx* in r. hand ; in l. he grasps the fore-feet of a kid, which he carries over l. shoulder. He has rough hair and a slight beard, and wears a goat-skin over l. shoulder ; below his chin is the small projecting wattle characteristic of Satyrs.

Ht. 5½ in. From Vienne, France. Comarmond Coll., 1851. Head of kid lost. Has formed an ornament of a piece of furniture ; coarsely executed, but forcible in expression.

811. **Demeter.** She stands on l. leg, looking down to her l., and holds out in r. hand a *phialè mesomphalos*, within which are a fruit and two laurel-leaves ; her hair is parted and waved, and she wears a *sphendonè*, long girt chiton, himation veiling her head, gathered up over l. arm, and shoes.

Ht. 8¾ in. Found at Dijon, 1835. Comarmond Coll., 1851. Reinach, *Repertoire*, ii. p. 659, No. 6.

812. **Tellus** reclining. She holds a *patera* in r. hand resting on r. knee, and in l. a *cornucopia* ; her hair is parted and waved each side, and gathered in a knot at the back, and she wears a *sphendonè*, long chiton, and himation over lower limbs.

Ht. 1⅝ in. Length 2⅝ in. Comarmond Coll., 1851. Very coarse ; much corroded.

813. **Two Months personified.** On the l. is a beardless male figure leaning over to his r. and squeezing in both hands a bunch of grapes ; he has long hair and wears a himation over r. shoulder, covering lower limbs. The other is attired as a vine-dresser, with a pruning-hook in r. hand resting on r. shoulder ; his l. hand has also held some object. He is beardless, and stands on l. leg ; he wears a garment of skin fastened on r. shoulder and hanging down to the knees. PLATE XXI.

Ht. 2½ in. ; with ancient base, 3 in. From Nismes. Comarmond Coll., 1851. Reinach, *Repertoire*, ii. p. 518, No. 5. Very rude and much worn ; unfinished at the back. The base is in the shape of a square altar, and has been attached to a piece of furniture.

814. **Dying Gaul.** He is seated with both legs extended to his r., the r. crossed over the l. ; his head is inclined on his r. shoulder, and his r. hand is placed in

front of his breast. He is beardless, and has straight coarse hair ; on his face is an expression of pain. He has supported himself on l. hand.

Ht. 1⅞ in. Length 3⅜ in. Blacas Coll., 1867. *Jahrbuch*, i. (1886), p. 85 ; Reinach, *Repertoire*, ii. p. 200, No. 4 ; Brunn in Meyer's *Allgem. Kunstl.-Lex.* ii. p. 106. This figure recalls the Pergamene statues placed by Attalus on the Acropolis at Athens, as for instance that published in *Mon. dell' Inst.* ix. pl. 20, 4 ; it also recalls the Dying Gaul of the Capitol. Left hand lost ; the right has been represented drawing the spear from a wound.

815. **Dying Gaul.** He is fallen back with l. leg bent under r. ; he lies on l. side, looking to his r., r. hand on l. thigh. He has thick hair and is beardless, and wears close-fitting drawers ; on his l. arm is an oval shield of Gaulish type with incised patterns.

Length 4¼ in. *Arch. Zeit.* 1873, p. 60 ; *Jahrbuch*, i. (1886), p. 86 ; Reinach, *Repertoire*, ii. p. 200, No. 1. Very flat ; almost a relief. As the last, a replica of a Pergamene statue.

816. **Dying Barbarian Woman (or Amazon ?).** She lies on her back, with l. leg drawn up and r. extended, r. hand on hip, and l. in front of body ; she has an expression of pain, and wears a short girt sleeved chiton and *bracae*.

Length 3½ in. *Arch. Zeit.* 1873, p. 60 ; *Jahrbuch*, i. (1886), p. 86, and viii. (1893), p. 127 ; Habich, *Die Amazonengruppe*, p. 58 ; Brunn in Meyer's *Allgem. Kunstl.-Lex.* ii. p. 106. Very flat and much worn. Has been attached to some object as an ornament, perhaps for the breast of a horse, cf. Labus, *Mus. Bresc.* pl. 53. This figure is also to be traced to a Pergamene original ; the pathos characteristic of that school of sculpture is here well illustrated.

817. **Wounded Gaul.** He kneels on r. knee, looking up to his l., with r. hand extended ; he is bearded, with long hair fastened in a top-knot, and *bracae* ; on his l. arm is an irregularly-shaped Gaulish shield.

Ht. 2⅝ in. Presented by General Meyrick, 1878. Reinach, *Repertoire*, ii. p. 199, No. 4.

818. **Gaulish Prisoner.** He stands with r. foot drawn back and hands tied behind, looking up to his l. ; he is bearded, and his hair is tied in a top-knot on the crown ; he wears *bracae* incised with a diaper pattern. PLATE XXI.

Ht. 2¾ in. Ancient base. Reinach, *Repertoire*, ii. p. 198, No. 7.

819. **Gaulish Woman.** She squats with both legs doubled up, looking up to her l., with r. hand on her r. ankle ; she wears a torc and bracelets. PLATE XXI

Ht. 2⅛ in. From France. Murray, *Greek Bronzes*, p. 5 ; Reinach, *Repertoire*, ii. p. 200, No. 3 ; *Revue Archéol.* xi. (1888), p. 19. Rough work ; ancient base.

820. **Grotesque figure** squatting. His l. leg is bent under him, and r. doubled up, the r. foot resting on the l. ankle ; his head is inclined to r., and rests on r. hand, which is placed on r. knee ; l. hand on l. thigh. He is beardless, with long curly hair, and his eyes are closed, as if asleep ; his face has an expression of melancholy.

Ht. 1⅝ in. From Vaison, France. Comarmond Coll., 1851.

821. **Barbarian Warrior.** The figure is slightly bearded, and wears a chlamys fastened with a brooch on the r. shoulder, a close-fitting coat of mail and cuirass, under which is a short chiton with vandyked edge and flaps ; he also has *bracae* reaching to the knees, and sandals. PLATE XXII.

Ht. 8⅜ in. Pulsky Coll., 1868 (*Cat.* No. 204). Murray, *Greek Bronzes*, p. 99 ; Reinach, *Repertoire*, ii. p. 196, No. 2 ; Mansell, *Brit. Mus. Photographs*, No. 877, 2. Hollow behind ; the arms are lost. The face resembles that of Antoninus Pius, but the figure probably represents some barbarian king contemporary with that Emperor.

822. **Female Bust,** with cylindrical attachment at the back ; wears twisted fillet ornamented with rosettes, and chiton ornamented with two flowers ; holds out a flower in each hand. Probably attached to an armchair.

Ht. 3⅛ in. Found in the Saône near Lyons, 1834. Comarmond Coll., 1851.

823. **Jar,** ornamented with designs in relief: In the background a curtain is represented in four festoons, partly in relief, partly incised with patterns of tendrils, etc., ending at two points in flowers. In the middle of each festoon is the figure of a boy to the front in high relief: (1) with curls and short loose chiton, holding sacrificial knife in r. hand and a pine-cone (?) in l. over an altar ; (2) in short girt sleeved chiton and garment over back of head, holding a whip (?) in r. hand and in l. a bladder ; (3) girdle tied round waist, holding up fruit in r. hand and in l. a ball or cake (?) ; (4) with curls and cross-belt over l. shoulder, holding a small knife (?) in r. hand and a large flower (?) in l.

Ht. 3½ in. From Pont de Veyle, Dept. of Ain, France. Comarmond Coll., 1851. Shape as No. 871. Probably of provincial manufacture.

824. **Jug.** On the handle, above, an acanthus plant, and goat's heads extending along the lip ; below are Dionysiac emblems : a goat seated to r., with face to the front ; on the l., a plant ; a *cista* resting on a wicker basket ; a mask to r. ; a *pedum* and two vases (?). At the lower junction is a mask of the youthful Dionysos with thick hair drawn back from the face ; below, a goat-skin with head and horns, spread out.

Ht. 11¼ in. Comarmond Coll., 1851. Yellow patina.

II. SELECT GRAECO-ROMAN BRONZES (825-908).

A. STATUETTES, BUSTS, AND RELIEFS (825-863).

825. **Hermes.** He has rich closely-curling hair and delicate features, the eyes having been inlaid with silver ; he is beardless, and wears a chlamys (restored) fastened with a gold stud on l. shoulder, sandals, round his neck the Gaulish torc in twisted gold. In r. hand he holds a purse ; in l. has been a *caduceus*. The base is original, and is ornamented with a palmette-pattern in silver. The figure is remarkable for elaborate finish and delicacy, especially about the hair and features, and is considered one of the finest specimens of Roman art in PLATE XXIV.

bronze. It probably dates from the period between Augustus and the Antonines, but may be derived from an original of the time of Lysippos.

Ht. 6 in.; with the base, 8 in. Found in 1732 at Pierre-en-Luiset near Huis, in France. Payne Knight Coll. (lx. 4). Caylus, *Recueil*, vii. p. 268, pl. 76; *Spec. Ant. Sculpt.* i. pls. 33, 34; Braun, *Kunstmythologie*, pl. 96; Clarac, *Musée de Sculpt.* iv. pl. 666, No. 1515; Müller-Wieseler, *Denkm. d. a. Kunst*, ii. pl. 29, fig. 314; Murray, *Greek Bronzes* (*Portfolio*, April, 1898), p. 47; Reinach, *Repertoire*, ii. p. 159, No. 10; *Athen. Mittheil.* iii. (1878), p. 99; Michaelis, *Ancient Marbles in Gt. Britain*, p. 121; Mansell, *Brit. Mus. Photographs*, No. 872; Furtwaengler, *Meisterwerke*, p. 427 (refers the type to Polycleitos); *id.* English edn. ii. p. 232; *Quarterly Review*, Jan. 1895, p. 82 (the reviewer points out that the character of the bronze is Lysippian rather than Polycleitan); *Bull. de Corr. Hell.* xvi. (1892), p. 167; Boettiger, *Amalthea*, iii. p. 415; *Jahrb. d. Vereins v. Altertumsfr. im Rheinl.* xc. p. 58; Vaux, *Handbook to Brit. Mus.* p. 426. Of the finding of this bronze and its subsequent history a long account is given by Payne Knight in his MS. Catalogue (see the Introduction).

826. **Boy playing Morra.** He stands as if starting back to l., with r. foot extended, l. hand raised, and r. behind his back; his hair is curled at the neck, and gathered into a broad plait passing over the crown and fastened with a brooch at each end; at the back each strand of the plait is separately tied. The eyes have been inlaid. The fact that he holds up his l. hand with an animated gesture while the r. is concealed behind his back suggests that the figure belongs to a group of two boys playing the game of *morra*, anciently known as *micare digitis* (cf. Becq de Fouquières, *Les Jeux des Anciens*, p. 290). In the arrangement of the hair and character of the head, this figure has much in common with the usual type of Eros; but as the wings are wanting, it is more likely to represent Ganymede playing with Eros (cf. Apoll. Rhod. iii. 117).

Ht. 2 ft. 6½ in. Foggia, 1869; acquired from M. Piot. *Journ. Hell. Stud.* xviii. p. 131; Reinach, *Repertoire*, ii. p. 443, No. 1. Probably of local execution. In fine condition.

827. **Heracles** beside the tree of the Hesperides: He stands with r. leg drawn back, holding the golden apples in l. hand; he is nude and beardless, with curly hair and whiskers; the eyes have been inlaid with silver, and his r. hand has held a club. Behind him is the tree, with branches and fruit, round which is twined the recently-slain serpent, the head hanging down in a lifeless manner, as described in Apoll. Rhod. (iv. 1400). There are traces of the lion's skin having been slung over Heracles' r. arm.

Ht. of the figure, 2 ft. 6⅛ in.; of the whole bronze, including the base, which is ancient, 3 ft. 5⅜ in. Found in 1775 in the ruins of a temple at Gebail, the ancient Byblus, and sent to England in 1779 by Dr. Swinney, Chaplain to the Factory at Constantinople. Towneley Coll. *Spec. Ant. Sculpt.* ii. pl. 29; *Museum Marbles*, iii. pl. 2; Ellis, *Towneley Gallery*, i. p. 272; Clarac, *Musée de Sculpt.* v. pl. 785, 1966; Welcker, *Alte Denkm.* v. p. 80; Murray, *Hist. of Gk. Sculpture*², ii. p. 394; cf. Michaelis, *Ancient Marbles in Gt. Britain*, p. 113, and Edwards, *Lives of Founders of Brit. Mus.* i. p. 378. Prints by Thornthwaite and Skelton. Cf. for the subject, Suidas, *s.v.* Ἡρακλῆς; a similar figure in *Mon. dell' Inst.* viii. pl. 50; the type corresponds with the Tyrian Hercules on the coins of Thasos (cf. *Brit. Mus. Cat. of Coins of Thrace*, etc., p. 222). The figure belongs to a late period of Graeco-Roman art. A leaflet issued on the arrival of the statue mentions two Greek inscriptions on lead, discovered with it. The lion's skin was extant but separate; the club was found, but has been lost.

828. **Apollo.** A life-size statue, nude and beardless, with curly hair and fillet, r. hand slightly extended, l. hand by side, and l. leg drawn back; in r. hand he may have held a laurel-branch or other object. The eyes have been inlaid, and the curls of hair are worked separately and attached.

Ht. 5 ft. 3 in. From Zifteh in the Delta of Egypt. Formerly in the collection of M. Mimaut; acquired 1840. *Brit. Mus. Marbles*, xi. pl. 33; Clarac, *Musée de Sculpt.* iii. pl. 482 C, No. 929 B; *Ann. dell' Inst.* 1883, p. 141; Furtwaengler, *Meisterwerke d. gr. Plastik*, p. 585 (attributes it to an original by Euphranor); *id.* English ed. ii. p. 352; Michaelis, *Ancient Marbles in Gt. Britain*, p. 167. Hellenistic work of first century B.C., under Egyptian influence. The form of the body is like that of Dionysos; for the attitude, cf. a bronze in *Coll. Sabouroff*, i. pls. 8–11. Feet restored.

829. **Aphroditè adjusting her sandal.** Her hair is gathered in a knot at the nape of the neck, with a tress over each shoulder; she wears a high perforated *sphendonè*, sandals, and drapery wrapped round her arms and floating behind so as to form a sort of canopy over her head. She stands on r. leg, with body inclined forward, adjusting the sandal with r. hand on the l. foot, which she holds up, supporting herself with l. hand resting on a frame-work at her side, and holding in it an apple. On the top of this frame-work are two **Erotes** to the front, side by side; they have curly hair with top-knots, and the one on the l. holds a mirror in r. hand and in l. a *patera*, or perhaps the half of the bivalve-shell known as κτείς; the other raises r. hand behind his head to draw an arrow from his quiver, his l. hand being broken off. At the back of the frame-work is a large steering-oar resting on the handle, round which a dolphin is twisted, head downwards; in front are various Pantheistic emblems, as follows: Two *cornucopiae*, one supporting each Eros; a pair of cymbals; a mirror and *stephanè* (for Aphroditè) and a torch (for Hecatè); a *syrinx* (for Pan); a hammer (for Hephaestos); a tambourine (for Dionysos); a bow and quiver (for Apollo and Artemis); a club (for Heracles). In front of these emblems has stood the eagle of Zeus, of which only the feet now remain; at the corresponding angle has been some other object.

Ht. 7½ in.; with base, 9¾ in. Acquired from Millingen, 1841. Millingen, *Trans. Roy. Soc. Lit.* 2nd Ser. i. p. 62; Gerhard, *Gesammelte Akad. Abhandl.* i. p. 259, ii. p. 559, and pl. 55, fig. 3; Reinach, *Repertoire*, ii. p. 347, No. 5; *Arch. Zeit.* 1844, p. 311; Pottier and Reinach, *Nécropole de Myrina*, i. p. 286, no. 16; Bernoulli, *Aphroditè*, p. 332, no. 19; *Bull. dell' Inst.* 1844, p. 34. Right leg of Aphroditè injured. Ancient base, with steps in front, suggestive of a temple. The figure is identified by Millingen as Urania.

830. **Prow of Ship** (*προεμβόλιον*), with figure-head in the form of a bust of Rome, wearing helmet and aegis on which the scales and winged Gorgoneion are indicated; the background forming a medallion, in which the two sides of the ship meet.

Ht. 18¾ in.; length, 22¾ in.; width, 17½ in. Dredged up in the outer bay at Prevesa (the ancient Actium); acquired by Sir Howard Douglas, Lord High Commissioner of the Ionian Islands, 1839. Presented by H.M. the Queen, 1872. *Trans. Roy. Soc. Lit.* 2nd Ser. i. p. 246; *Arch. Zeit.* 1872, pl. 62, fig. 3, pp. 49, 105; Torr, *Ancient Ships*, pl. 8, fig. 41, p. 66; Schreiber-Anderson, *Atlas of Class. Antiqs.* pl. 47, fig. 7; *Academy*, 1873, p. 46. Probably dates from the time of the battle of Actium. One side much broken.

831. **Bust of Nero** (?). He is represented as a youth, and wears a laurel-wreath, the ends of which fall on his shoulders; he looks slightly to the r., and his shoulders are draped. The pupils of the eyes are pierced for inlaying.

Ht. $6\frac{1}{4}$ in. Presented by W. T. Belt, Esq., 1883. Much worn and corroded.

832. **Head of Claudius,** used as a weight. The eyes have been inlaid; on the head is a twisted handle for lifting the weight.

Ht. $7\frac{1}{4}$ in. Hertz Coll., 1859 (*Sale Cat.* 579). Mansell, *Brit. Mus. Photographs*, No. 881; Bernoulli, *Röm. Ikonogr.* ii. pt. 1, p. 341, No. 40. The head is set on a modern bust of Oriental alabaster, the drapery fastened with an onyx. Surface split and corroded.

833. **Bust of Otho.**

Ht. $5\frac{1}{2}$ in. Hertz Coll., 1859. *Arch. Zeit.* 1851, *Anzeiger*, p. 117; Bernoulli, *Röm. Ikonogr.* ii. pt. 3, p. 54, No. 49, identifies this bust with Caracalla.

834. **Bust of Aelius Caesar.** He has a slight beard and moustache, and drapery fastened on l. shoulder; the eyes are inlaid with silver, the pupils being formed of garnets.

Ht. $7\frac{3}{8}$ in. Castellani, 1873. Newton, *Castellani Coll.* pl. 6. Fine green patina.

835. **Bust of Lucius Verus.**

Ht. 10 in. Blacas Coll., 1867. Mansell, *Brit. Mus. Photographs*, No. 882; and see Bernoulli, *Röm. Ikonogr.* ii. pt. 2, p. 138, where this bust appears to be confused with the preceding one.

836. **Group of Marcus Aurelius and Faustina the Younger,** resting on a bracket. Their right hands are clasped, and Faustina turns towards her husband, holding up her l. hand. He is beardless, and wears a chlamys over l. arm and shoulders, and boots; in his l. hand is a club (?) resting on the ground; she wears a long chiton and himation veiling her head.

Ht. $10\frac{3}{8}$ in.; the figures only, $5\frac{5}{8}$ in. Egypt, 1878. Bernoulli, *Röm. Ikonogr.* ii. 2, p. 177; *Arch. Zeit.* 1879, p. 102. The occasion appears to be either the marriage of M. Aurelius to Faustina, or his adoption into the family of Antoninus Pius. The bronze is much corroded.

837. **Marcus Aurelius wearing a triumphal crown.** He stands with r. foot on a stone and l. heel raised from the ground, holding a short staff in r. hand; he has curly hair and beard, and wears a fillet and a high crown of laurel tied with a sash, the ends of which hang down, a himation over lower limbs and l. shoulder, and sandals; his l. hand is placed on his side. PLATE XXVI.

Ht. $4\frac{1}{2}$ in.

838. **Bust of Septimius Severus.** Laureated; double-pointed beard; chlamys fastened on r. shoulder with brooch. Hollow behind. PLATE XXVI.

Ht. $4\frac{1}{4}$ in. Castellani, 1873; formerly in Hertz Coll. (?). *Arch. Zeit.* 1851, *Anzeiger*, p. 117; Bernoulli, *Röm. Ikonogr.* ii. pt. 3, p. 28, No. 83*a*. For the type, see Baumeister, *Denkmäler*, iii. p. 1655, fig. 1719.

839. **Relief** representing the Emperor **Commodus** on horseback, or perhaps Alexander on Bucephalus. He urges his horse at full speed, the r. arm having been drawn back as if aiming a spear ; he is beardless and bare-headed, and wears an ornamented cuirass, short tunic, and *caligae*. His cloak (the *paludamentum*) flies behind him ; he is seated on a saddle-cloth, under which a girth passes under the horse's belly at right angles to another round his chest and crupper. The group is executed with much spirit, and nearly in the round ; it has probably been applied to some object as an ornament. PLATE XXVI.

Ht. $4\frac{1}{2}$ in. From Rome. Castellani, 1867. Bernoulli, *Röm. Ikonogr.* ii. pt. 2, p. 236 ; Mansell, *Brit. Mus. Photographs*, No. 877, fig. 1. The right arm of the Emperor and right hind-leg of the horse are lost.

840. **Bust of Emperor** (?). He looks to his r. ; he is beardless, and has drapery over l. shoulder, and a radiated diadem, the points of which are broken.

Ht. $2\frac{1}{8}$ in. 1851. Patina.

841. **Bust of Emperor.** He has curly hair, neat beard and moustache ; and drapery over shoulders.

Ht. $1\frac{3}{4}$ in. Possibly the Emperor Commodus.

842. **Bust of Empress.** She looks down to r. ; she has drapery fastened with a brooch on r. shoulder, and her hair is tied in a top-knot over the forehead and with a fillet in a knot at the back, with two tresses falling in front on the neck ; the ends of the fillet hang down behind.

Ht. $1\frac{5}{8}$ in.

843. **Bust of Roman Lady.** Her hair is drawn back in parallel tresses to the back of the head, where they are wound in a knot, from which two long plaits are brought forward round the head and fastened with a brooch over the forehead ; she wears earrings, and a chiton with looped-up sleeves. The arrangement of the hair is characteristic of the Augustan or Flavian epoch.

Ht. $7\frac{3}{8}$ in. Comarmond Coll., 1851 ; brought from Florence.

844. **Bust of Roman Lady.** She looks to r. ; on her shoulders is a loose garment held up by bands which pass over the shoulder and cross at the back. Her hair is rolled up at the sides over a *sphendonè*, the rest being gathered in parallel rolls under a net, with two horn-like projections at the back ; the arrangement somewhat resembles that of Marciana or Matidia.

Ht. $5\frac{1}{2}$ in. A rude Gorgoneion is attached to the base.

845. **Bust of Antinous,** forming a vase. He looks to his l. ; his hair is arranged in clustering curls, and he wears a necklace with pendant, and the fawn's skin of Bacchus over l. shoulder, the head and one foot being shown.

Ht. $7\frac{1}{2}$ in. Blacas Coll., 1867. On either side is a ring in which the handle has been inserted, and at the back has been the hinge of a lid.

846. **Bust of Antinous** in repoussé relief. His hair is arranged in curls round his face, and he wears a necklace with pendant, fawn's skin as last, and bordered chiton fastened with a brooch on l. shoulder.

Ht. $6\frac{3}{4}$ in. From Magna Graecia. Below the bust is a base with engrailed moulding in front, representing the calyx of a flower out of which the bust rises, and two holes for attachment; on either side is a large volute-pattern.

847. **Iconic Male Head,** life-size, probably of a poet. The hair falls in smooth curling waves from under a fillet; beard and moustache. The eyes are hollow. It was formerly considered to represent Homer, and has since been conjectured to be Pindar or Sophocles, but it does not resemble the extant portraits of the latter; for the latest discussion, see Bernoulli in *Jahrbuch*, xi. (1896), p. 172.

Ht. $11\frac{5}{8}$ in. Brought from Constantinople at the beginning of the seventeenth century for the Arundel Collection; afterwards in the possession of Dr. Mead (from 1721 to 1753), and the Earl of Exeter, by whom it was presented to the Museum in 1760. *Mus. Marbles*, ii. pl. 39; *Mon. dell' Inst.* iii. pl. 33, and *Ann.* 1841, p. 309, 1846, p. 144; Ellis, *Towneley Gallery*, i. p. 347; *Jahrbuch*, xi. (1896), pl. 1, p. 172; Michaelis, *Anct. Marbles in Gt. Britain*, pp. 26, 32, 50, 93; cf. Walpole, *Anecdotes of Painting*, i. p. 297. Surface in excellent condition; very fine dark patina. For the history of this head, see the Introduction.

848. **Seated Philosopher.** The right hand supports the head, which is inclined forward, and the r. elbow rests on the l. hand; he is beardless, and wears sandals and a large himation over l. shoulder, in which his l. arm is muffled, leaving the r. arm and side bare; his r. leg is crossed over his l., and feet stretched out. The attitude is easy and natural, and the whole treatment broad and effective; the face is earnest and reflective. Cf. a marble statue at Petworth (*Spec. Ant. Sculpt.* ii. pls. 7, 8).

Ht. 20 in. Said to have been found in dredging the harbour at Brindisi. Castellani, 1865. *Encycl. Brit.*[9] ii. p. 365; Michaelis, *Ancient Marbles in Gt. Britain*, p. 608. The seat is lost, and there are holes in the back and l. shoulder.

849. **Philosopher** (?), probably a portrait. He is seated on a folding-stool, and is bearded, and wears chiton and himation; his l. leg is raised, and he holds an open book in l. hand. Under the l. foot has been a footstool. The hair and beard are coarsely treated, and the features of a late type; it is probably not earlier than the sixth century of our era. **PLATE XXVI.**

Ht. with ancient base, $5\frac{7}{8}$ in. From Asia Minor, 1891. Reinach, *Repertoire*, ii. p. 630, No. 2; *Class. Review*, v. (1891), p. 241. Right arm lost. Cf. the portraits of Dioscorides (Visconti, *Iconogr. Grecque*, i. pls. 35, fig. 2, and 36). A spike is attached to the base for insertion in a socket, but it is not clear what object the figure formed part of.

850. **Head of Boy,** probably a portrait, but may be meant for Eros or a Genius. The front hair is tied up in a knot over the forehead, the rest lies in flat curls; the eyes are hollow. Roman period.

Ht. 10 in. Pourtalès Coll., 1865 (*Cat.* No. 682). Mansell, *Brit. Mus. Photographs*, No. 879. Bust restored.

851. **Male Figure**, probably a portrait. He stands with r. arm on hip and l. hand wrapped in a himation which passes over l. arm, and is gathered round the waist; he is bearded, and wears a fillet twisted round his head. PLATE XXVIII.

Ht. 5⅞ in. From the Greek Archipelago. Castellani, 1873. *Encycl. Brit.*[9] vi. p. 454. In good style, perhaps copied from a Greek original.

852. **Bust of Mendicant Egyptian Priest** (*ἀγυρτής*). He is bald, with the exception of a double lock of hair falling over the r. ear; on his shoulders is drapery, and the eyes are inlaid with silver and jewels.

Ht. 7 in. Payne Knight Coll. (lxx. 4). Visconti, *Mus. Pio-Clem.* iii. pl. *b.* iv., figs. 6 and 7. In the top of the head is a large hole through which offerings were placed in the head, which was used as a sort of money-box (see Visconti, *op. cit.* pp. 64 and 267). The right side of the face is smaller than the other, as if to indicate paralysis or some deformity, such as was often considered appropriate for a priest of this kind (cf. Persius, v. 186, *lusca sacerdos*).

853. **Group of Wrestlers.** One wrestler, who is nude and beardless, with long hair combed straight back from the forehead and Egyptian style of features, stands over the other and grasps his r. wrist in l. hand; he places his r. hand on the other's head, and r. foot on his r. leg, their l. legs being intertwined. The second wrestler kneels on r. knee, supporting himself on his l. hand; he is nude and beardless, with short hair and Roman features; his face wears an expression of agony. The group is mounted on a high moulded pedestal, which is ancient. PLATE XXVII.

Ht. 5⅜ in. From Egypt, 1891. *Class. Review*, v. (1891), p. 241. Late Egypto-Roman style. The group appears to be derived from some well-known original; cf. the *symplegma nobile* of Heliodorus (Pliny, *H. N.* xxxvi. 35), and another *symplegma*, probably of athletes, by Kephisodotos (*ibid.* § 24). Similar bronze groups in the Museums at Florence and St. Petersburg (see Stephani, *Compte-Rendu*, 1867, pl. i. fig. 1, p. 7 ff.).

854. **Female Head.** The hair is waved each side under a *sphendonè* with chevron patterns inlaid in silver, and gathered in a large knot at the nape of the neck bound round with a broad fillet. The fillet is ornamented with rosettes in silver, and passes round the head; a broad band with rosettes between two borders of wave-pattern, all in silver, passes over the head from front to back. The eyes have also been inlaid with silver.

Ht. 1¾ in. From Rome. Castellani, 1873.

855. **Left Leg of running Hermes.** The leg is broken off at the hip from a statuette; he wears a sandal tied at the instep, with wings attached on either side of the ankle.

Ht. 4¾ in. Payne Knight Coll. Well modelled; perhaps fourth cent. B.C.

856. **Disk** with relief, representing **Hermes making a lyre**: Hermes is seated on a rock to l., with r. foot raised on a rock; he wears a fillet of silver, chlamys floating behind, and winged sandals (the wings bordered with silver), and at his back is slung a *petasos*, round which is a silver band; he holds out the lyre in l. hand on his r. knee. Before him is an altar or pedestal on which is seated a

Sphinx to r. ; by the side of the altar is a lyre ; the strings of each lyre are inlaid in silver. Behind Hermes is a tree, from the branches of which hangs drapery.

Diam. 4¾ in. Blacas Coll., 1867. Blue-green patina. Hermes' left arm is injured. Müller-Wieseler, *Denkm. d. a. Kunst*, ii. pl. 29, fig. 326, and see 1877 ed. ii. p. 494 ; Mazois, *Pompeii*, ii. p. 2, vignette.

857. **Disk** with relief. **Heracles disarmed by Erotes**: Heracles is nude and bearded, and his eyes have been inlaid in silver ; he reclines on the ground looking to l., supporting himself on l. arm ; the lion's skin is spread under him. With r. hand he seizes the r. arm of an Eros, who supplicates for release ; behind his head another plays the double flute in his ear. On the l. an Eros moves away with a sash in r. hand, dragging Heracles' club after him with l. ; above is another flying to r., holding some object. On the r. a third moves away, with face to front, carrying Heracles' bow and quiver, the former over his shoulder, the latter held by the thong. Below on the l. is another kneeling to the l., facing the front, with hands behind him as if bound. In the background is a tree with ivy-shaped leaves.

Diam. 5¾ in. Payne Knight Coll. (xlvi. 15). *Gazette Archéol.* 1886, pl. 6, p. 57. For instances of Eros with the attributes of Heracles, see Pottier and Reinach, *Nécropole de Myrina*, p. 346, and for the type of Heracles, see *Gazette Archéol.* 1880, pl. 30, p. 178 ; *Röm. Mittheil.* xii. (1897), pp. 56, 144.

858. **Sacrifice of a Pig**, in relief. The pig moves to r., and on the further side of it is a youth placing l. hand on its shoulder ; a band is fastened round its body. The youth is beardless, and wears a laurel-wreath and short girt chiton, leaving the r. shoulder bare ; in r. hand he has probably held a sacrificial knife.

Fig. 19 = No. 858.

Ht. 4 in. Castellani, 1873. Patina.

859. **Relief** in open-work. A male deity kneeling to the front between two Gryphons ; he is bearded, with hair rolled over the forehead, cross-belt, and short girt chiton which falls in long points between and on either side of the legs ; he holds the tail of each Gryphon in one hand. The Gryphon on the l. has bird's beak and recurved wings, and is seated to l. looking back ; the one on the r. has the head of a panther (?) ; each has one paw raised (that of the first animal is broken off). PLATE XI.

Ht. 2¾ in. Payne Knight Coll. From Italy. *Antiquities of Ionia*, pt. 2, p. i., vignette.

860. **Relief** attached to a shield-shaped piece of bronze, probably from the handle of a vase. A child to the front, dancing, with floating chlamys, and belt over l. shoulder; he turns round to look at a sheep on his shoulders, to which he raises r. hand; in l. hand a *pedum*; r. leg lifted.

Ht. 2 in. Bequeathed by Sir W. Temple, 1856.

861. **Female Head** in relief, hollowed out at back. The hair is waved in parallel rows, the back hair in two long plaits crossing above the forehead, and two curls on either side of the head; in the ears are earrings in the form of rosettes. Pupils of eyes incised.

Ht. $2\frac{5}{8}$ in. Pulsky Coll., 1868 (*Cat.* 217). Dark green patina. The conception is simple, yet beautiful.

862. **Oval Tablet** with high relief of three goddesses, within a raised border which ends on either side in a knob. Each figure wears a high triple-pointed crown, in front of which is an inverted crescent; they have hair in curls over the forehead, long chitons, and himatia. The one on the left advances r. leg; the other two, the l. leg. Each holds a pomegranate in r. hand; the one on the l. holds a bird in l. hand, the next a flower, and the third a broken and indistinguishable object.

$2\frac{3}{8} \times 2\frac{1}{4}$ in. Payne Knight Coll. Below the tablet is a point for fixing into a stand.

863. **Emblema** of oval shape, with a scroll above, in which is a hole for attachment. On it is a relief of the upper part of a barbarian to l., looking to r.; he has a thick moustache, and wears a cap of the skin of a lion's head and a torc; behind him floats a chlamys. He holds up some object with r. hand on his l. shoulder.

Ht. $1\frac{3}{4}$ in. Towneley Coll.

B. MISCELLANEOUS OBJECTS (864–884).

864. **Strigil,** incised on one side with design of a dog pursuing a deer to r.; the rest covered with various patterns, all punctured. On the other side is incised an obscure design, apparently two birds confronted.

Length $12\frac{1}{4}$ in. Civita Vecchia, Malta, 1877.

865. **Three Strigils,** with similar designs, all punctured and plated with silver, representing a **Roman Circus**: On one side is an altar, festooned, with seven globular objects on the top; a biga driven to r., the charioteer wearing a cap and holding a goad; three pyramidal objects on a plinth denoting the end of the *spina*. On the other side: three pyramids as before; a circular domed temple; an altar; a bust and an uncertain object; an obelisk and an altar.

Length 13 to 14 in. From Torre Annunziata. Bequeathed by Sir W. Temple, 1856. Compare Daremberg and Saglio, *Dict. des Antiqs. s.v.* Circus, and *Ann. dell' Inst.* 1870, pls. L., M. All have a slit in the handle, through which in the largest example a ring passes.

866. **Handle of Strigil,** with relief of a nude youth advancing on l. leg, holding an uncertain object in l. hand.

Ht. $3\frac{1}{4}$ in. Burgon Coll.; obtained at Naples in 1814.

867. **Sword and Sheath.** The sword is of iron, and the sheath has been of wood covered with bronze reliefs. At the top of the sheath is a relief representing **the Emperor Tiberius** seated on a throne to l., beardless, with drapery over his lower limbs, l. arm resting on a shield, on which is inscribed: FELIC · ITAS TIBE RI His r. hand is extended to welcome Germanicus, who stands before him, beardless, with cuirass, short tunic reaching to the knees, and high boots. In the background is a bearded warrior to the front, with shield and spear; behind Tiberius is a **Victory** to l., with long chiton and *apoptygma*, spear and shield; on the shield is inscribed: VIC AVG, *Vic*[*toria*] *Aug*[*usti*]. Below is a medallion, with laureate beardless head of Tiberius to l., within a laurel-wreath; above and below it are three bands of oak-leaves and acorns.

On the end of the sheath is a building with four Corinthian columns, high arched entrance, and gable roof, having a cornice of open work; within the building is seen an eagle to r., with large erect wings, standing on a tendril, and on either side in the intercolumniations are Roman standards. Below is an Amazon moving to r. with face to front, wearing Phrygian cap, short chiton and *apoptygma*, *anaxyrides*, and shoes; in her r. hand a double-headed axe.

Length 21 in. Found at Mayence in 1848. Presented by Felix Slade, Esq., 1866. Lersch, *Das sog. Schwert des Tiberius*, Bonn, 1849, with plate; Klein, *Abbild. von Mainzer Altert.* 1850, ii.; Roach-Smith, *Collect. Antiq.* iv. pl. 46 and ii. p. 128; *Proc. Soc. Antiqs.* 1st Ser. ii. p. 220 and New Ser. iii. p. 358; *Gentleman's Magazine*, Jan. 1851, p. 45; Lindenschmidt, *Tracht u. Bewaffnung*, pl. 11, fig. 1; Baumeister, p. 2073, fig. 2297; Daremberg and Saglio, ii. p. 1606 (*s.v.* Gladius); Schreiber-Anderson, *Atlas of Class. Antiqs.* pl. 39, fig. 3; Smith, *Dict. Antiqs.*[3] i. p. 920; Guhl and Koner, *Leben d. Gr. ü. Römer*, ii. p. 356, fig. 501; Michaelis, *Ancient Marbles in Gt. Britain*, p. 165; Becker in *Philologus*, 1850, p. 119; *Jahrb. d. Vereins v. Altertumsfr. in Rheinl.* xiv. p. 185, xvii. p. 39. The handle and hilt of the sword are lost, and the sheath is much injured; parts of the bronze plating are loose.

868. **Knife.** The handle is of bronze, the blade of iron inlaid with brass, representing a deer-hunt: a hunter to l., shooting an arrow from his bow (?); two dogs pursuing a deer to l.; in the field, various plants.

Length 12 in. Presented by A. W. Franks, Esq., 1866. Design nearly worn away.

869. **Jar,** with objects in relief: two heads of slaves (?) in profile, confronted, wearing peaked caps with flaps (?); a whip (?); a basket of fruit on a plinth; a head as before to r., with a *pedum* behind it; a panther seated to l., with l. fore-paw raised, playing with a ball; and a cup standing on a pedestal.

Ht. $5\frac{1}{4}$ in. Payne Knight Coll. 8. Hellenistic work.

870. **Balsamarium.** Round the vase is a **Dionysiac revel** of four figures: (1) A nude woman seated to r., looking back; beneath her is spread drapery; she

holds in both hands a half-open *cista* ; on her feet are sandals. (2) Behind her is a **Maenad** to the front, dancing with head turned to r., streaming hair, long chiton with *apoptygma*, and sandals ; she holds up a long scarf with both hands. (3) On the r. is a **Satyr** moving to r., beardless, with wreath, and panther's skin hanging from l. shoulder, over which he carries the body of a fawn or calf, in r. hand a *situla*. (4) He is preceded by a **Lar Compitalis** (cf. Nos. 1568–1577 and Pompeian wall-paintings *passim*), who moves to r., and wears short girt chiton, himation over l. shoulder, and *endromides* ; in r. hand a *thyrsos*, in l. a *rhyton* ending in the bust of a winged monster.

Ht. 4½ in. From Tarquinii (Corneto). Castellani, 1873. *Ann. dell' Inst.* 1883, pl. K, p. 157 ; Martha, *L'Art Étrusque*, p. 525. Probably dates from the third century B.C. The figures are cast and chased, not repoussé. On either side of the neck is a small ear, from one of which hangs one link of a chain by which the vase was suspended.

871. **Jar.** The shape resembles a small stamnos. Round the lip, an egg-moulding ; on the shoulder, band of astragalus pattern ; below, a frieze with two scenes : 1. **Dionysiac revel : Dionysos** to l. with panther at his feet also to l. ; he has a himation over lower limbs, and a *thyrsos* in l. hand ; r. hand extended to the shoulder of a woman to the front, with himation over lower limbs, held up in r. hand ; with l. hand she draws forward the edge of the himation which covers the back of her head. Between them in the background is a bearded man seizing with l. hand the drapery of the woman, which she draws in the opposite direction. Behind Dionysos is a **Seilenos** stooping forward to l., with drapery round loins, holding a *cantharos* in l. hand ; in the background are indications of a draped figure. Behind the Seilenos a **Satyr** moves to l., looking back, carrying a large *crater* on l. shoulder. On the l. of the centre group is a nude youth to the front, holding a *cantharos* in r. hand and turning to r. ; beyond is a **Maenad** to l., dancing and playing the double flute, with himation twisted round lower limbs. Next is a woman who leans with l. arm on a *stelè* and wears a long close chiton, in r. hand a fan in the shape of an ivy-leaf. In the background is a column surmounted by an ox-skull, which bounds the scene on this side.

2. **Heracles drunken :** Heracles in the centre leans forward to r. ; beneath his l. knee is a lion to r. ; his l. arm is passed round the neck of a man in the background, who supports him ; his r. arm is drawn back and held by a nude man on the l. The supporting figure has r. arm thrown round Heracles' neck, and with l. hand seizes the mantle of a woman who stoops forward to l. drawing her drapery back from him ; her hair is knotted up, and she has a himation over lower limbs. At her further side is a figure leaning forward, touching Heracles' head with r. hand ; behind her is a woman to front, in long chiton with *apoptygma*, pouring some liquid into a *situla* (?) held in l. hand. On the l. of Heracles in the background is seen the head of a figure who supports him with both arms round his chest. On the extreme l. is an object of uncertain outline, perhaps a doorway, in front of which appears to be a man in short chiton, and above is Heracles' club suspended (?).

Ht. 3¼ in. Castellani, 1873. For scene (1) cf. *Mus. Borb.* iii. 40; for (2) Zoega, *Bassirilievi*, ii. pl. 67, and Gerhard, *Ant. Bildw.* pl. 112, fig. 1, and for both together, the Borghese vase in the Louvre (Clarac, *Musée de Sculpt.* ii. pl. 131). The designs are worn very smooth.

872. **Sistrum.** Round the handle is a spiral band; at the juncture is a bust of Egyptian type, probably representing the river **Nile,** with hands raised above the head supporting the *sistrum*; it rises out of a calyx, and has a necklace with *bulla* and the Egyptian head-dress known as the *atef*, composed of three ostrich feathers (the emblem of truth). Back to back with it is a female bust, also wearing necklace with *bulla*; the arms are common to both. On the top of the sistrum is a group of **the wolf suckling Romulus and Remus.** She reclines with head to l., licking the head of one of the twins who is seated by her head; the other is seated by her hind-legs, and appears to be sucking her teats (cf. Virg. *Aen.* viii. 630 ff.).

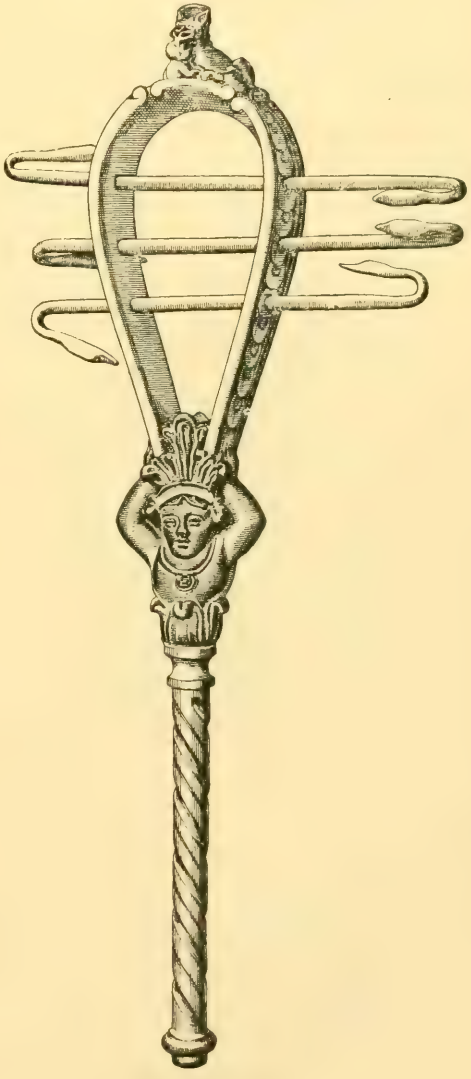


Fig. 20 = No 872.

Ht. 11⅛ in. 1893. Found in the Tiber. Figures on top worn.

873. **Candelabrum,** in the form of a tree-trunk on an ancient base, in which is a hole. The tree is covered with Pantheistic emblems, partly coated with silver. Above are the eagle and thunderbolt of Jupiter, the owl, shield, and spear of Minerva, and the peacock of Juno, the three Capitoline deities; next, the mirror of Venus, and the hammer and tongs of Vulcan; the cock, *caduceus,* and *petasos* of Mercury; the club and quiver of Hercules; the lyre and quiver of Apollo; the cornucopia and steering oar of Fortune; the crown and palm-branch of Victory; the mural crown of Cybelè; the torch, crescent, two-headed axe, and Phrygian cap of Diana; the trident and dolphin of Neptune; the *sistrum* of Isis; the boar of Mars; and the quiver and bow of Cupid. It appears to date from the time of the early Emperors.

Ht. 7½ in. Pulsky Coll., 1868 (*Cat.* 288). In perfect preservation.

874. **Symbolic Hand.** The hand holds up a conical fruit between the thumb and fore-

finger; a snake is twisted round the wrist, and on the back of the hand are a lizard and a tortoise; in the palm of the hand, a small tablet. On the wrist is inscribed:

ΖΟΥΓΟΡΑCΕΥΧΑ
ΜΕΝΟCΑΝΕΘΗ
ΚΕΝ·CΑΒΑΖΙ
(ω)ΛΕΘΨΛ–ΚΟΜω

Ζουγόρας εὐξάμενος ἀνέθηκεν Σαβαζί[ῳ....

Ht. $4\frac{3}{4}$ in. From Lord Londesborough's Coll. Presented by A. W. Franks, Esq., 1879. *Arch. Zeit.* 1854, *Anzeiger*, p. 440; *Berichte d. sächs. Gesellsch.* 1855, p. 102; *Arch.-epigr. Mittheil. aus Oesterreich*, 1878, pp. 45, 57. Cf. La Chausse, *Mus. Rom.* vi. 11-14; Baumeister, *Denkmäler*, i. p. 75.

875. **Symbolic Hand.** The two smaller fingers are bent; on the tip of the thumb is a pine-cone. On the palm is a ram's head to the front and below it a

Fig. 21 = No. 875.

Fig. 22 = No. 875.

table on which are three cakes; only two legs are shown, ending in lions' feet; on the l., a *crater* and a small vase. The table stands on a tumulus, which is shown in section; within is the figure of a woman lying with head to r., looking up, wrapped in a himation; she appears to hold a child to her breast (perhaps Isis with Horus). On the back of the hand, beginning from the l., are a plant with leaves like sea-weed, a cornucopia, a pair of scales, a winged *caduceus*, an object shaped like a strigil, lizard, and frog. Next is a large snake with open mouth and cock's comb, running up the fourth finger, with a beetle (?) on its back; beyond the snake, a pair of Phrygian flutes, pine-torch, tortoise, two-

thonged whip, tambourine, horse's bit, and a pot on a tripod; lastly, a *crater* and an *aryballos*.

Ht. 5¾ in. Payne Knight Coll. Cf. Montfaucon, *Ant. Expl.* ii. pt. 2, pl. 137, No. 2; Elworthy, *The Evil Eye*, p. 318; Jahn in *Ber. d. sächs. Gesellsch.* 1855, p. 101 ff. and pl. 4; for the woman with the child, *ibid.* fig. 2*a*.

876. **Symbolic Hand.** The fore and middle fingers support a thunder-bolt, on which are the claws of an eagle (the rest missing); on the thumb is a fir-cone; the two other fingers are bent forward. On the palm are: a pair of pincers, a torch, a crescent, two objects resembling the helmets of the Dioscuri, each surmounted by a star, a tortoise, and a whip; on the back, a pair of Phrygian flutes, a pair of cymbals, a *sistrum*, knife, phallic emblem, lyre, and an uncertain object. Below is a snake twisted round, with head rearing up the ball of the thumb.

Ht. 5¾ in. 1895. Montfaucon, *Ant. Expl.* ii. pt. 2, pl. 137, No. 4.

877. **Mask** from the face of a corpse. It is in the form of a helmet or cap bearing a human mask in front and ivy-leaves each side in relief; over each ear is a scallop-shell. The mask over the face is formed of a thin plate of bronze and has a very pointed chin; the mouth is slightly open, and the eyes are pierced through with the exception of a thin ring round the pupils. The hair is richly waved on either side, and a curl hangs in front of each ear; round the upper part of the face, passing under the ears, is a thick twisted fillet or torc with a stud over the forehead, and below it a finely-incised pattern.

Ht. 9⅞ in. Found in a tomb at Nola. Payne Knight Coll. (vii. 10); formerly in the Mastrilli and Hamilton Colls. Tischbein, *Hamilton Vases*, ii. p. 98, pl. 1; Benndorf, *Ant. Gesichtshelme u. Sepulcralmasken*, pl. 3, p. 15; Mansell, *Brit. Mus. Photographs*, No. 886.

878. **Child's Toy.** A long handle ending in a fork, which is attached to the axle of a hollow disk with convex faces, on which are reliefs: (1) Nude youth seated to the front, with r. leg curled up and l. hand extended; at the further side of his l. knee is a dog looking back at him. On the l. is a tree (?). (2) Nude youth seated to the front on a rock, with l. leg curled up; in r. hand a stick, with which he defends himself against a swan pecking at him.

Length 14¼ in. Diam. of disk, 3 in. Corinth, 1873. Much broken. At the end of the handle is a bud.

879. **Child's Toy.** Similar to the last, but plain ring at the end of the handle, and on the disk a rosette in *repoussé* relief either side.

Length 9¾ in. Diameter of disk, 2¾ in. 1881.

880. **Mirror.** The handle is in the form of a figure of **Aphroditè** in Egypto-Phoenician style; she has long hair falling on the shoulders, and wears earrings and a girdle round the loins; her feet are close together, and her l. hand close to her side; in r. hand she holds a dove to her breast. On her head is a lotos-flower.

Ht. 9⅜ in. From Egypt (?), 1894. Hair and features minutely rendered.

881. **Model of Altar**, hollowed out for fixing to some object. On the top is a pile of wood, on which a fire is kindled; on the front is a wreath in festoon, and above it an ox-skull. At either end is a moulded cornice, with a rosette on the end facing the front; the plinth is moulded above and below.

Ht. $2\frac{7}{8}$ in. Width, $2\frac{1}{2}$ in. From Rome. Castellani, 1873. Smith, *Dict. Antiqs.*[3] i. p. 158.

882. **Patera.** The handle ends in a ram's head, finely modelled, with curly hair between the horns; it is fluted, and ends in an inverted calyx spreading out into a flat piece, on which are volutes in low relief; round the edge of the patera are bead and egg patterns. In the interior is a medallion, with borders of bead, network and egg-and-dart (with palmettes on the eggs); on it is a group in relief of **Scylla destroying the companions of Odysseus.** Scylla is to the r., and her r. hand is raised to strike a man whose hair she grasps with her l.; she has straight hair brushed back, and her body ends in a double serpentine fish-tail, radiated at the end, and inlaid with silver. In front of her project the fore-parts of three dogs, the one on the r. making for the man whom Scylla attacks; his head only is visible behind the stern of the ship, which is shown on the r. hand. The centre head bites the r. arm of a second companion, who tries to swim away to r. with an over-hand stroke; his l. arm is extended, and his r. lies along his side. His r. leg is seized by the l. fore-paw of the third dog, which bites the l. leg of the third companion, who flees away to l., looking back, with r. leg doubled up, and endeavours to loosen its grasp. Within the coils of the tail on the l. is seen the head of a fourth companion, and his l. arm raised in supplication. The eyes of the men and dogs are inlaid with silver. **Plate XXV.**

Fig. 23 = No. 882.

Diam. $10\frac{3}{4}$ in. Length $16\frac{3}{4}$ in. Acquired 1897; from Bosco Reale, near Pompeii. *Monumenti Antichi*, vii. p. 513, fig. 75. For the subject compare *Od.* xii. 245–259; Overbeck, *Her. Bildw.* p. 796; and Miss Harrison, *Myths of the Odyssey*, p. 183 ff.

883. **Plate** with incised designs, representing scenes from the *Iliad:* (1) **Patroclos asking for the armour of Achilles** (*Il.* xvi. 1 ff.): **Achilles** is seated to the front on a chair with high back, resting r. hand on thigh and raising l. hand to his head: below the elbow is an upright sheathed sword; he is beardless, and wears a short sleeved chiton with girdle of scales and embroidered sleeves, chlamys fastened with a brooch on the r. shoulder, and *endromides*; before his feet is a footstool with

patterns of dots and wavy lines, and on his l. is his shield, with floral patterns on the boss and border of wavy line between dots. He turns to l. to look at **Patroclos**, who approaches, with two fingers of r. hand raised, beardless, wearing *petasos*, short chiton, chlamys floating behind, and *endromides*; in l. hand is a spear. The ground is indicated. (2) **Briseis led away by the heralds Talthybios and Eurybates** (*Il.* i. 320 ff.): The heralds are beardless, and wear *petasi*, chlamydes fastened by brooches on the r. shoulders, short chitons, and *endromides*; they move to r., leading Briseis between them, and turn to look at her. The one on the l. holds her l. hand, and the other places r. hand on her r. arm; she wears long chiton and sandals, and is wrapped in a himation which veils her head; she looks down in dejection. The ground is indicated as above; below this scene are a cuirass, shield with patterns of dots, and three spears crossed, perhaps denoting the armour of Achilles.

Length 9 in. Hamilton Coll. Broken round the edge. The designs are plated with tin.

884. **Phialè**, with incised designs. Round the rim is a frieze of animals: Two dolphins to r. and a fish to l.; two ducks to r., the first with an eel in its mouth; next, two fishes, a cuttle-fish, and a dolphin; a sea-urchin (?), and an octopus between two fishes confronted. Next, two ducks to l. between two fishes, a dolphin to l., two fishes, a torpedo, and a fish to r.; a cuttle-fish, and two ducks to r., the first turning round to the other; the rest is lost.

In a medallion in the centre, surrounded by a myrtle-wreath, the ends of which meet in a rosette, is a representation of **a harbour** (cf. Vitruvius' description, v. 12): In the background is a building with a pediment and three round-headed arches with capitals on the piers; the centre arch is higher than the other two, and festoons hang across them. On either side the building is continued at right angles, with four similar festooned arches on either side, and gabled roofs; at each end is a round-headed doorway, and the masonry is indicated; the perspective is faulty. In the sea are fishes swimming about, among them a torpedo, and in the foreground a boat, in which are two Cupids rowing to the l.

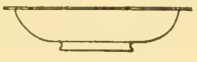


Fig. 24 = No. 884.

Round the medallion is a frieze representing **fishermen**: A beardless man moving to r., looking back, with *petasos* and chlamys fastened on l. shoulder, carrying a landing-net over his l. shoulder, in r. hand a fish. The next is to the front, beardless, with *petasos* and drapery round loins, who is drawing a net together with a third man, seated to l., beardless, with *petasos* and short chiton, at his l. side a basket; behind him is a duck with an eel in its mouth. The next moves to r., looking to l., with short chiton and chlamys over l. shoulder; he carries a pole over l. shoulder, at each end of which hangs a basket containing fish. The next is beardless, and has *petasos* and chlamys fastened on l. shoulder; he stoops forward to the front, spreading or drawing in a net; on either side of

him is a duck. The next to r., with *petasos*, chlamys fastened on l. shoulder, and short chiton, holds out a landing-net. In the field are numerous specimens of cuttle-fish and octopus, dolphins, and torpedos, and other fish as those round the rim, filling up every available space.

Ht. $2\frac{1}{8}$ in. Diam. $9\frac{3}{8}$ in. Found at Porto d'Anzio in 1782. Towneley Coll. The drawing here reproduced was made for Mr. Towneley. Rim slightly broken. A similar representation is given by Schreiber, *Alexandr. Toreutik*, fig. 63, p. 325.

Fig. 25 = No. 884.

C.—INSCRIBED BRONZE OBJECTS OF THE ROMAN PERIOD (885–908).

885. **Ticket.** Inscribed : ΕΚΑΤΩΝ ΘΕΩΝΟΣ ΑΜΙΟΣ, *Ἑκάτων Θέωνος Ἄμιος* (or perhaps Σ]*άμιος*).

Length 2 in. Smyrna, 1885.

886. **Fragment of Tablet.** Inscribed :

ΤΗΡΙΑC ΓΑΙΟΥ ΙΟΥΛΙΟΥ	*σω]τηρίας Γαίου Ἰουλίου*
ΑΝΟΥΛΥCΙΟΥ ΚΑΙΑC ΠΑ	. . .]*ανου Λυσίου καὶ Ἀσπα[σίας*
ΦΙΛΩΝΟC CΥΝ	*Φίλωνος συν*[. . .
ΥCΗC ΤΗC	. .]*ούσης τῆς*
ΤΕ	*τε*

$6\frac{1}{2} \times 9\frac{1}{2} \times \frac{3}{8}$ in. Beyrut, 1884.

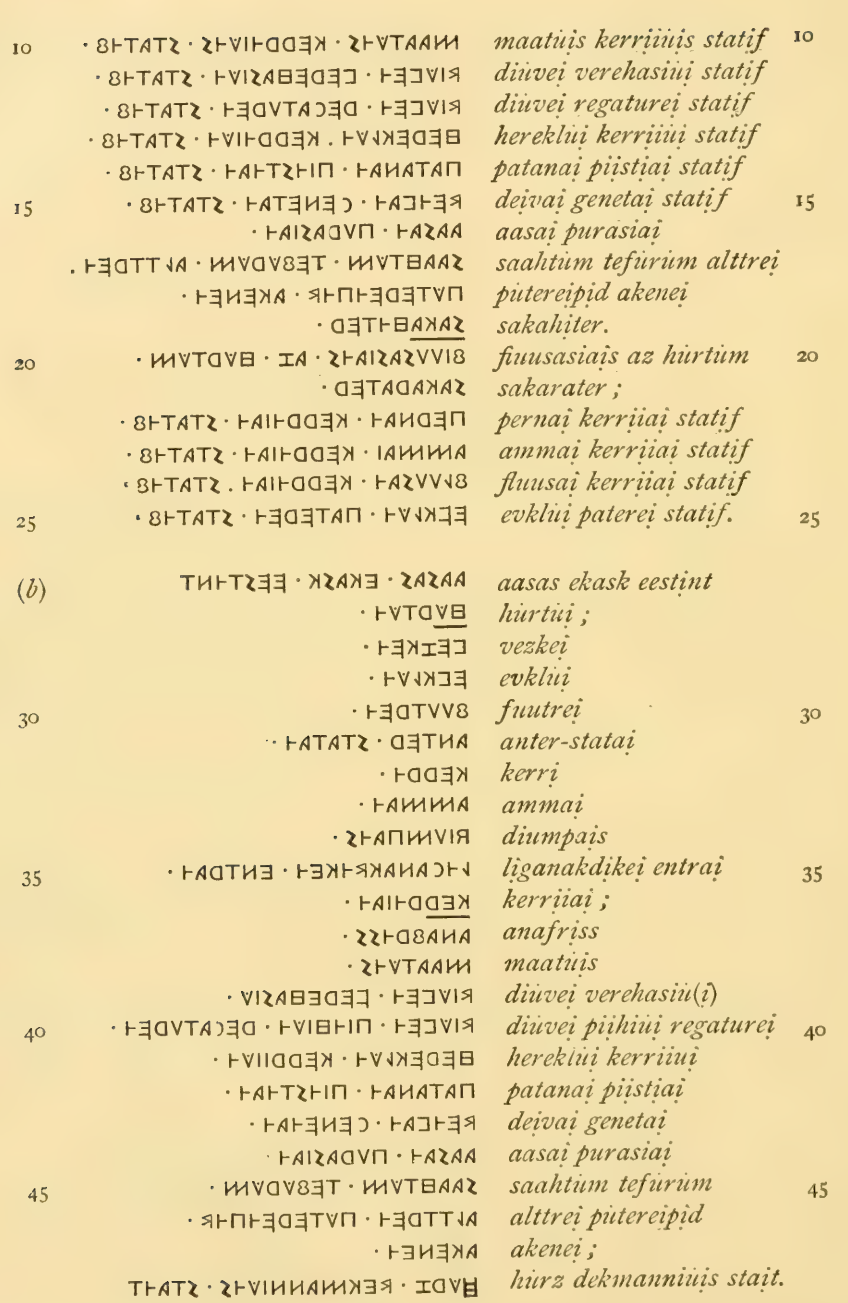
887. **Oval Tablet,** stamped with three heads, representing the Emperor Philip, his son Philip, and his wife Otacilia. The Emperor is to r., bearded and laureated, wearing a chlamys ; his son to l., beardless and laureated, and his wife to l., with hair drawn back in parallel waves and gathered up at the neck (in the style of the third century), and drapery visible at the throat. On the l. is a small figure of Zeus Serapis seated on a stool to r., in the attitude of the Olympian Zeus, with long hair, *polos*, and fillet, sceptre in r. hand tied round with a sash, in l. a *patera* (?). Above is stamped the inscription :

ΟϘΠИΩΤƆVM	*Μυστῶν πρὸ*
·ƆΩƎΛOΠ	*πόλεως·*
ИΩƎƆIƎϘΒ	*Βρεισέων.*

2 × $1\frac{1}{2}$ in. From Smyrna ; formerly in the possession of Mr. H. P. Borrell. Presented by G. Eastwood, Esq., 1866. *Proc. Soc. Antiqs.* ii. 1853, p. 265 ; Bernoulli, *Röm. Ikonographie*, ii. pt. 3, p. 141 ; *Brit. Mus. Inscr.* ii. p. 4. The synod of *Mystae* of the Breisean Dionysos is mentioned in inscriptions found at Smyrna (*C. I. Gr.* 3176).

888. **Tablet** with Oscan inscription relating to the dedication of statues to various deities. At the top are two loops riveted on, through which passes a handle with the ends turned up and ending in knobs ; attached to this are four links of an iron chain (much corroded).

(*a*)	· ИΗΤΔVΒ · ΤƎϚ · · ϚVΠ · ϚVΤΑΤϚ	*statis pis set hurtin*
	· ΒΗΤΑΤϚ · ΗƎΚΤΕƎ · ΕΕΤΚƎΗ · ИΗΙΗƆƆΕΚ	*kerriiin ; vezkei statif*
	ΒΗΤΑΤϚ · ΗƆƆƎΗ · ΒΗΤΑΤϚ · ΗVΙΚΗƎ	*evkluị statif kerrị statif*
	· ΒΗΤΑΤϚ · ΗΑΙΗƆƆΕΚ · ƎΗƆƆΤVΒ	*futreị kerriiaị statif*
5	· ΒΗΤΑΤϚ · ΗΑΤΑΤϚ · ƆƎΤИΑ	*anter-stataị statif* 5
	· ΒΗΤΑΤϚ · ΗΑΙΗƆƆΕΚ · ΗΑИИИΑ	*ammaị kerriiaị statif*
	· ΒΗΤΑΗϚ · ϚΗΑΙΗƆƆΕΚ · ϚΗΑΠИИVΙЯ	*diumpaịs kerriiaịs statif*
	. ΒΗΤΑΤϚ · ΗΑƆΤИƎ · ΗƎΚΗЯЖΑИΑƆΗ	*liganakdịkeị entraị statif*
	· ΒΗΤΑΤϚ · ϚΗVΙΗƆƆΕΚ · ϚϚΗƆΒΑИΑ	*anafriss kerriiuịs statif*



10	· 8ꟻTATZ · ZꟻIAꟻKEDDIAꟻ · ZTATꟻ8 ·	*maatiuis kerriiuis statif* 10
	· 8ꟻTATZ · ꟻAIVEDDIAꟻ · ꟻIAꟻCEꟻ	*diiuvei verehasiui statif*
	· 8ꟻTATZ · DECVLVDEꟻ · ꟻIAꟻCEꟻ	*diiuvei regaturei statif*
	· 8ꟻTATZ · ꟻAIꟻDDIAꟻ . KEDDIAꟻ · ZTATꟻ8 ·	*herekliui kerriiui statif*
	· 8ꟻTATZ · ꟻAꟻTZꟻIꟻ · ꟻANATUꟻ	*patanai piistiai statif*
15	· 8ꟻTATZ · ꟻATNETAꟻ · C ENꟻCEꟻ	*deivai genetai statif* 15
	· ꟻAIZVAUD · ꟻAZVAꟻ	*aasai purasiai*
	. ꟻEDTTDEꟻ · ИИVDAVBTꟻ · ZVVAꟻ	*saahtum tefurum alttrei*
	· ꟻAKENEꟻ · ꟻUAꟻEDEꟻUIꟻ	*putereipid akenei*
	· ꟻEDAKVAꟻ	*sakahiter.*
20	· ИИVTDAVBA · ƎX · ZVAIZVAZIIVS	*fiuusasiais az hurtum* 20
	· ꟻEDTAVAZ	*sakarater ;*
	· 8ꟻTATZ · ꟻAIꟻDDIAꟻ · KEDDIAꟻ · ꟻANIDEꟻ	*pernai kerriiai statif*
	· 8ꟻTATZ · ꟻAIꟻDDIAꟻ · KEDDIAꟻ · IAИИИИ	*ammai kerriiai statif*
	· 8ꟻTATZ . ꟻAIꟻDDIAꟻ · KEDDIAꟻ · ZVAAVS8	*fluusai kerriiai statif*
25	· 8ꟻTATZ · ꟻUATNETAꟻ · ꟻAKVAꟻE	*evkliui paterei statif.* 25
(*b*)	TИIꟻTZAꟻ · EKVAZK · EEZTꟻИT	*aasas ekask eestint*
	· ꟻAꟻTDAꟻ	*hurtiui ;*
	· ꟻAKVAꟻE	*vezkei*
	· ꟻAꟻTAꟻ	*evkliui*
30	· ꟻAꟻTDETꟻ	*fuutrei* 30
	· ꟻAꟻTATZ · ИИTAꟻE	*anter-stataí*
	· ꟻAIIIIIIꟻ	*ammai*
	· ꟻAꟻIIIUAꟻIA	*diumpais*
35	· ꟻAꟻTDAИ · ꟻIAKVAИAKIIIꟻ	*liganakdikei entrai* 35
	· ꟻAIꟻDDIAꟻ	*kerriiai ;*
	· ZZꟻAꟻDAИA	*anafriss*
	· ZꟻAꟻTAAIIIИ	*maatiuis*
	· AIꟻAꟻCEꟻ · ꟻEDEBAZIA	*diiuvei verehasiu(i)*
40	· ꟻAꟻTDAVDEꟻ · DECVLVDEꟻ · ꟻAIBIHꟻ · ꟻAꟻCEꟻ	*diiuvei piihiui regaturei* 40
	· ꟻAIIIAꟻDDIAꟻ · KEDDIAꟻ · ꟻAKVAꟻEB	*herekliui kerriiui*
	· ꟻAꟻTZꟻIꟻ · ꟻANATUꟻ	*patanai piistiai*
	· ꟻAꟻTNEꟻ · C ENꟻCEꟻ	*deivai genetai*
	· ꟻAꟻTAZ · ꟻAꟻTAZ	*aasai purasiai*
45	· ИИVTBAVBA · TEBADAИИ	*saahtum tefurum* 45
	· ꟻAꟻTTDEꟻ · UAꟻEDEꟻUIꟻ	*alttrei putereipid*
	· ꟻAKENEꟻ	*akenei ;*
	TꟻAꟻTZ · ƎAD8 · ƎKIIIИИИAIIIAZ · ZꟻAꟻT	*hurz dekmanniuis stait.*

Ht. 11 in. Diam. $6\frac{1}{2}$ in. Found at Agnone (Bovianum) in 1848; Castellani, 1873. Newton, *Castellani Collection*, pls. 3, 4; *Mon. dell' Inst.* iv. pl. 60, 1 and *Ann.* 1848, p. 382; Conway, *Italic Dialects*, i. p. 191; Fabretti, *C. I. Ital.* 2875, pl. 54; Mommsen, *Unterital. Dialekte*, pl. 7, p. 128; Zvetaieff, *Syll. Inscr. Osc.* i. p. 6; Bücheler, *Umbrica*, pp. 30, 80, 112;

Zeitschr. für vergl. Sprachforsch. i. p. 86, v. p. 9 ; Bréal, *Mém. Soc. Ling.* iv. p. 138 ; Enderis, *Formenlehre d. Osk. Sprache*, p. 1 ; von Planta, *Gramm. d. Oskisch-Umbr. Dial.* i. p. 32 ; Huschkius, *Die Osk. u. Sabell. Sprachdenkm.* p. 3. The date is about B.C. 200 ; for explanations of the words and philological discussion see Conway, *loc. cit.* and glossary. N.B.—The character ⊦ (transliterated *i*) is intermediate between *e* and *i* ; V̂ (transliterated *u̇*) is intermediate between *u* and *o*.

889. **Rim of Large Vase.** Inscribed : Q . VAINIO · Q · F · PRAIFE<TOS · ΠROTREBIBOS · FECIT, *Q. Lainio(s) Q. f. praifectos* (=*praefectus*) *pro trebibos* (=*tribubus*) *fecit.* The vase was probably made for the use of one of the tribes of a *praefectura.*

Diam. 9⅜ in. Castellani, 1873. Jordan, *Quaestiones Archaicae*, p. 1 ; *Ephem. Epigr.* ii. p. 208.

890. **Fragment of an Incantation** (?). Inscribed : ···I · TIBEI · FIRMVS ···
NOS
. . . *i Tiber*[*ius*] *Firmus nos* . . .

Length 2½ in. Hamilton Coll.

891. **Votive Leg,** with dove-tailed ticket attached by a ring, and chain for suspension ; the leg is rendered from the knee downwards ; on the foot is a shoe. On the ticket is inscribed in letters punched out from the back : T.·.R.·.
CALEDI.

Length 8½ in. Hamilton Coll.

892. **Mould** for one half of a vase, inscribed inside MVƆƎA, *Aecum.*

Length 4¼ in. 1875.

893. **Tool** of uncertain use, with bluntly-serrated edge, long and narrow, tapering to a point at one end and pierced with a hole at the other. On one side a pattern of tendrils is incised ; on the other is inscribed : ME PETIT PENVS · ERIT AMATO ME FECIT. The antiquity of this inscription is very doubtful.

Length 4¼ in. From Rome. Castellani, 1873. *Bull. dell' Inst.* 1873, p. 35.

894. **Votive Ticket,** notched at the top, inscribed : DEO ΛPOLLINI | AVGVSTI · D · ASI|CIVS NORBANVS | V · S · L · M. *Deo Apollini Augusti D*(*ecius*) *Asicius Norbanus v*(*otum*) *s*(*olvit*) *l*(*ubens*) *m*(*erito*).

2¼ × 1 in. Found at St. Juste, Lyons. Comarmond Coll., 1851. *Arch. Zeit.* 1852, *Anzeiger*, p. 203.

895. **Dove-tailed Ticket,** inscribed in punctured letters : POENINO · SΛ|CRUM · P · BLΛTTIUS | CRETICUS, *Poenino* (*sc. Iovi*) *sacrum P. Blattius Creticus.* The back is plated with silver ; on it is incised part of a myrtle-branch.

2½ × 1 in. Found on the summit of Little Mt. St. Bernard. Hamilton Coll. *C. I. L.* v. 6866 ; D'Hancarville, *Ant. Etr.* i. p. xxiv. and p. 175 ; Promis, *Ant. di Aosta*, p. 74 ; Mommsen, *Inscr. Helvet.* No. 47 (= *Mittheil. d. Ant. Ges. in Zurich*, x. (1854), p. 9).

896. **Dove-tailed Ticket,** inscribed on obv. SARE ; on rev. XV.

Length 1 in. Slightly injured. One dove-tail pierced.

897. **Dove-tailed Ticket,** with rings at top and bottom in which nails were inserted for suspension. On both sides is inscribed : HEDONE | M CRASSI ANCILLA | FERONIAE · V · S · L · M, *Hedone, M. Crassi ancilla, Feroniae v(otum) s(olvit) l(ubens) m(erito).*

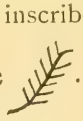
Length 5¼ in. Pulsky Coll., 1863 (*Cat.* 325) ; formerly in Museo Gaddi. Gori, *Inscr. in Etruria,* iii. appendix, p. 9 ; Orelli, *Inscr. Lat.* 1318. Letters of the time of Hadrian, with oblique *apices.*

898. **Fragment** of dove-tailed ticket, pierced for attachment, inscribed : DIAN . | SEX VERC .... | APELLES | V · S · L · M. *Dian[ae]* | *Sex(tus) Vero[nius]* | *Apelles* | *v(otum) s(olvit) l(ubens) m(erito).*

3⅜ × 2 in. From Rome. Castellani, 1873. *C. I. L.* vi. 3676. Part of right side lost.

899. **Ticket,** inscribed : Q · VALERIVS · Q · L · MINAND|ER · IVNONI · V · S · L · M, *Q. Va'erius Q. l(ibertus) Minander Iunoni v(otum) s(olvit) l(ubens) m(erito).*

4¼ × 1¼ in. From Padua. Castellani, 1873. *C. I. L.* v. 2798 and vi. 3693 ; published in the latter place as an inscription from Rome. Pierced with two holes ; letters cut with a broad tool.

900. **Ticket,** inscribed : ℔ MASSA PONTIS | VERI ANTIO|CHI ET PAR|TENI VV CC | EX C P.P. SC  . *Massa Pontis Veri Antiochi et Part(h)eni v(irorum) c(larissimorum) ex C* (?) *p(rae)p(ositis) s(acri) c(ubiculi).* Or : *ex p(ecunia) p(ublica) s(enatus) c(onsulto).*

3 × 1⅜ in. Presented by C. D. E. Fortnum, Esq., 1889. *Bull. dell' Inst.* 1865, p. 115 ; *Class. Review,* iii. (1889), p. 285. For *massa,* cf. Orelli, Nos. 104 and 4360 = *C. I. L.* xiv. 3482, 2934. The ticket is pierced with a hole and marked with imitations of dove-tails.

901. **Part of Centurion's Ticket,** inscribed on one side : I · CLAVDI | PRISC ; on the other, ℔IL COH · IIII PR · > PATERN, *T]i. Claudi[us] Prisc[us] mil(itaris) coh(ortis) quartae pr(aetoriae) centurio Patern[i.*

3⅛ × ⅝ in. From Rome. Castellani, 1873. *C. I. L.* vi. 2541*a*. Broken in two. Two holes for attachment.

902. **Badge of Slave,** circular, with loop riveted to top (now broken away), inscribed : TENE ME NE | FVGIA · ET · REVO|CA ME AD DOMNVM | EVVIVENTIVM · IN | ARA CALLISTI, *Tene me ne fugia(m) et revoca me ad dom(i)nu(m) meu(m) Viventium in ar(e)a Callisti.* This badge was a warrant for the slave's arrest if he ran away.

Diam. 2¼ in. *Revue Archéol.* xxix. (1875), p. 106 ; *Bull. Arch. Crist.* Ser. 2, v. p. 50, note 1.

903. **Disc** cut from an inscribed plate, with a hole partially punched through ; on one side is inscribed : ANC ... | NDE · Π ... ; on the other, VENI | Ɔ · FENEF | /BITAN ...

Diam. 1⅝ in. 1882.

904. **Tablet,** with gabled top and two ears. Above is a bust of Sol in high relief, radiated, issuing from foliage; on the l. is a sacrificial knife (*secespita*), and on the r. a *patera*. At the back is a movable handle decorated with foliage in relief and terminating at either end in the head of a dog (with a possible reference to Sirius?). Inscribed:

SEX · POMPEIO · SEX · FIL
MAXIMO
SACERDOTI SOLIS IN
VICTI MI PATRI PATRVM
QQ CORP TREIECT TOGA
TENSIVM SACERDO
TES SOLIS INVICTI MI
OB AMOREM ET MERI
TA EIVS SEMPER HA
BET

Sex · Pompeio · Sex(ti) · fil(io) Maximo sacerdoti Solis invicti Mi(thrae), patri patrum, q(uin)q(uennali) corp(oris) treiect(us) togatensium, sacerdotes Solis invicti Mi(thrae) ob amorem et merita eius. Semper habet.

16⅜ × 11¼ in. Castellani, 1873. *Ephem. Epigr.* i. p. 217 (Henzen); *C. I. L.* xiv. 403; Cumont, *Mystères de Mithras*, ii. p. 118, No. 141. The date of the lettering is about A.D. 200. For an explanation of the terms *patres*, *quinquennalis*, *treiectus*, *togatensium*, see Henzen. The inscription seems to relate to Ostia, and the tablet may have been found there.

905. **Circular Stamp,** with rim below; in the centre is an anchor; round it is inscribed: L · ALLI · L · F · VEL, *L. Alli(us) L(uci) f(ilius) Vel(ocis?).*

Diam. 4½ in. Castellani, 1873. Letters in relief.

906. **Plate.** Inscribed in dotted letters, retrograde: Q CARMINIVS | OPTATVS | LARIBVS, *Q. Carminius Optatus Laribus.*

Diam. 11⅞ in. Found near Milan; formerly in Biondelli Coll. Presented by A. W. Franks, Esq., 1879.

907. **Jar,** with inscription incised round rim: IMP HADRIANI AVG PI, *Imp(eratoris) Hadriani Aug(usti) Pi(i).*

Ht. 4¼ in. Very coarse; no foot. Perhaps a standard measure.

908. **Bar** of solid bronze, inscribed in a sinking on the top: M. PRO SCIEIS. M. F. MAIC.

Length 18 in.

D. STATUETTES OF THE GRAECO-ROMAN PERIOD,

ARRANGED ACCORDING TO SUBJECTS (909–1928).

I. OLYMPIAN DEITIES (909–1325).

A. ZEUS, HERA, etc. (909–957).

909. **Zeus.** He is seated, holding in r. hand a lofty sceptre ending in a lotos-bud ; he has rich curly hair and beard, a large laurel-wreath on his head, and a himation over l. shoulder ; in his l. hand is a thunderbolt. The figure is accurately modelled and in excellent condition.

Ht. 7¼ in. Found in Hungary. Pourtalès Coll., 1865 (*Cat.* 536) ; formerly in Denon Coll. Clarac, *Musée de Sculpt.* iii. pl. 398, 668 ; Mansell, *Brit. Mus. Photographs*, No. 871 ; Rayet, *Monuments de l'art antique*, pl. 43 ; Murray, *Greek Bronzes* (*Portfolio*, April, 1898), p. 61 ; Overbeck, *Kunstmythol.* (*Zeus*), pp. 122, 127, 128. The seat and pedestal are modern ; the end of the thunderbolt, sceptre, and both feet restored. The head is somewhat of the character usually associated with Poseidon.

910. **Zeus** (or perhaps Heracles). Stands on r. leg with l. foot drawn back ; r. hand slightly advanced ; l. hand seems to have held a sceptre. His head is slightly inclined to his r., and he has a thick beard and curly hair ; the nipples of the breast are inlaid in copper. The attitude recalls the Doryphoros of Polycleitos, but the proportions are decidedly Lysippian ; the head is of a Heraclean type, but it is probably intended for Zeus.

Ht. 5¼ in. Payne Knight Coll. (xlvi. 16). Clarac, *Musée de Sculpt.* v. 802 G, 1971 D ; Furtwaengler, *Meisterw. d. gr. Plastik*, p. 519 ; *id.* English ed. ii. p. 299. In good condition and well executed, but probably Graeco-Roman work.

911. **Zeus.** He stands with l. foot drawn back, and l. hand raised ; his r. hand holds a thunderbolt, and his l. has held a sceptre ; he wears a chlamys over l. shoulder, and a large laurel-wreath tied with a ribbon, the ends of which hang down.

Ht. 2½ in. Towneley Coll.

912. **Zeus,** as the last.

Ht. 2¾ in. Left foot lost ; rather coarse style.

913. **Zeus,** as before.

Ht. 2⅝ in. Both legs restored from below knees.

914. **Zeus,** as before.

Ht. $3\frac{1}{8}$ in. Hamilton Coll. 143.

915. **Zeus,** as before.

Ht. $2\frac{3}{4}$ in. Hamilton Coll. 181.

916. **Zeus,** as before, with hair arranged in two rows of curls all round and rolled up behind, and chlamys doubled over l. shoulder.

Ht. $3\frac{1}{4}$ in. Found at the foot of Mount Vesuvius. Hamilton Coll. 142.

917. **Zeus.** He stands on r. leg, looking down to r. ; he has curly hair and beard, and wears a fillet, and a chlamys over l. shoulder ; in r. hand he holds a thunderbolt (broken) ; the l. hand has been raised, but is now wanting.

Ht. $5\frac{1}{8}$ in. Hollis Coll. Feet injured ; left fore-arm lost.

918. **Zeus,** as the last, looking to his r. ; his hair is rolled up at the back, and he has a straight beard.

Ht. $3\frac{7}{8}$ in. Payne Knight Coll. (liii. 1). Murray, *Hist. of Gk. Sculpture*, ii. p. 325, refers this type to a Praxitelean original.

919. **Zeus.** He stands on r. leg, looking down to r., holding out a thunderbolt in r. hand ; he wears a wreath and has held a sceptre in r. hand ; he stands on a base shaped like the back of a tortoise.

Ht. $2\frac{7}{8}$ in.

920. **Zeus.** Stands on r. leg, with r. hand on hip ; in l. he has held a thunderbolt (?) ; the head somewhat resembles the Otricoli type in the Vatican.

Ht. $3\frac{1}{2}$ in. Left foot lost ; very coarse.

921. **Zeus.** Stands on r. leg on a square base, looking down to his r. ; in r. hand he holds a thunderbolt by his side, and in l. he has held a sceptre ; he has curly hair and beard, the former gathered in a mass at the back, and wears a fillet, chlamys over l. shoulder, and sandals.

Ht. $6\frac{1}{2}$ in. Castellani, 1873. Ancient base.

922. **Zeus.** Stands on r. leg, with r. hand raised, holding thunderbolt in l. hand ; he has curly hair, and the face has a certain resemblance to a lion's mask.

Ht. $2\frac{3}{4}$ in. Presented by Gen. Meyrick, 1878. Feet lost ; much worn.

923. **Zeus.** He stands on r. leg, looking to r. ; his l. hand is raised and has held a sceptre ; his r. hangs by his side and holds a thunderbolt ; he has rich curly hair and beard.

Ht. 9 in. ; with ancient base, $10\frac{3}{4}$ in.

924. **Zeus.** He stands on r. leg, with r. arm extended, wearing a wreath and chlamys wrapped round l. arm, held up in l. hand.

Ht. 3 in. Right hand broken off.

925. **Zeus.** He stands on r. leg, looking to his r., holding a thunderbolt in r. hand by his side ; he has a straight beard, hair tied behind, and drapery over l. shoulder.

Ht. 2½ in.

926. **Zeus.** Stands on r. leg, with heel of l. leg raised, looking down to his l. ; his r. hand is raised above his head with a thunderbolt which he is about to hurl ; his l. hand has held up some object ; hair and beard coarsely rendered.

Ht. 4½ in. Towneley Coll. Apparently a modern forgery.

927. **Zeus.** He strides forward to his l., with l. foot advanced, his weight thrown on the r. foot ; his r. arm is drawn back, wielding the thunderbolt which he is about to hurl. He wears a fillet, and chlamys on l. arm ; his l. arm is extended, and an eagle is perched on the back of the hand.

Ht. 3⅞ in. Hamilton Coll. 177 C. Right leg below knee, and left foot and ankle, restored.

928. **Right Arm of Zeus** holding thunderbolt, from a figure as above.

Total length, 4 in.

929. **Zeus.** Stands on r. leg, holding out in r. hand an eagle with wings spread ; his l. hand is raised, having held a sceptre ; he has curly hair, and wears a fillet, and chlamys over l. arm fastened on r. shoulder and marked like an aegis.

Ht. 2½ in. Castellani, 1873. Good patina.

930. **Zeus.** He stands on r. leg, looking slightly to his r., holding out a thunderbolt in r. hand ; he is beardless, and a chlamys is twisted round his l. arm ; his hair is long, bound with a fillet and gathered at the nape of the neck.

Ht. 3⅞ in. Hamilton Coll. 156. For the youthful Zeus, see Overbeck, *Gr. Kunstmythol.* (*Zeus*), p. 202.

931. **Bust of Zeus.** He has thick curly hair and beard, laurel-wreath tied with a ribbon, the ends of which fall on the shoulders ; drapery on l. shoulder.

Ht. 2⅛ in. Hamilton Coll. 64. Three holes in the bust for attachment to some object.

932. **Bust of Zeus,** in relief. He looks up to his l., and wears a chlamys on l. shoulder ; hair and beard in large stiff curls.

Ht. 2 in. Has apparently been gilded.

933. **Bust of Zeus,** as the last.

Ht. 1¾ in. Coarse style ; much worn.

934. **Head of Zeus.** Thick curly hair and beard, like the Otricoli head ; narrow fillet.

Ht. 1 in. Towneley Coll. Hole for suspension through the forehead.

935. **Bust of Zeus Serapis,** with curly hair and beard, chiton fastened with a brooch on r. shoulder, and chlamys over l. shoulder; on top of the head is an Egyptian crown.

Ht. $3\frac{5}{8}$ in. Payne Knight Coll. (iii. 2).

936. **Head of Zeus Ammon,** bearded, with smooth hair and ram's horns; ring on top.

Ht. 3 in. Payne Knight Coll. Rather worn. Has formed weight for steelyard.

937. **Mask of Zeus Ammon,** with beard, moustache, and ram's horns; eyes have been inlaid.

Ht. $2\frac{1}{2}$ in. Corinth, 1888. *Class. Review*, ii. (1888), p. 297. Right side of head broken; hollowed out at the back.

938. **Bust of Zeus Ammon and Hera,** back to back. Zeus is bearded, with curly hair and ram's horns; Hera's hair is parted and waved, with a tress behind each ear.

Ht. $3\frac{1}{2}$ in. Has been used as a weight. The eyes have been inlaid.

939. **Zeus Serapis** seated in a chair. His l. foot is raised and has rested on a footstool; at his l. side is an eagle with wings spread. He wears a *polos* and radiated fillet, long sleeved chiton, himation over knees and l. shoulder, and sandals; hair in two rows of curls; his r. hand rests by his side, and in l. is a sceptre.

Ht. $2\frac{1}{2}$ in. Hamilton Coll. 172. Left fore-arm, right hand, sceptre, and chair restored.

940. **Bust of Serapis.** He has long curls, *polos* (broken off), chiton, and chlamys over l. shoulder.

Ht. $1\frac{3}{4}$ in.

941. **Bust of Serapis.** Hair and beard curly and rather long; *polos* with branches engraved, and chiton and chlamys as last.

Ht. $3\frac{1}{8}$ in. Payne Knight Coll. (lxix. 1).

942. **Bust of Serapis.** Curly hair, chiton and chlamys as before, *polos* which has been radiated, and a horn on either side of the head (that on the l. broken off).

Ht. $1\frac{7}{8}$ in. Hollis Coll.

943. **Bust of Serapis.** Hair and beard carefully arranged; he has a fierce expression, and wears *polos*, chiton, and chlamys; the eyes have been inlaid.

Ht. $2\frac{1}{8}$ in. Sloane Coll. 467.

944. **Bust of Serapis,** supported by a floral stem, on the calyx of which it rests; *polos* with olive-branches in relief, chiton and chlamys.

Ht. $8\frac{3}{8}$ in. Strangford Coll., 1864.

945. **Bust of Serapis.** Features of same type as preceding; *polos*, and drapery over l. shoulder; rather long hair.

Ht. $1\frac{1}{2}$ in.

946. **Head of Serapis.** Thick curls all round ; wears *polos* with olive (?)-branches in relief.

Ht. 2 in. Castellani, 1873.

947. **Head of Pluto,** with rich snaky locks, carefully executed.

Ht. 2½ in. From Calabria. Payne Knight Coll. (lxix. 2). Good patina. The head has been hollowed out behind, and Payne Knight in his MS. Cat. states that it had been used by a Calabrian peasant for the head of a walking-stick.

948. **Kerberos.** He is seated on his haunches ; at the base of the neck on each side is a smaller head at right angles to the middle one ; all are heads of mastiffs. The hair is short and smooth, indicated by fine lines.

Ht. 2⅛ in. Rhodes, 1872. *Journ. Hell. Stud.* vi. (1885), p. 294 ; Reinach, *Repertoire*, ii. p. 699, No. 2. Tail lost.

949. **Kerberos.** As the last, standing ; round the fore-legs two snakes are intertwined, their heads projecting on each side of his breast ; the head on his l. side looks upwards, and is that of a greyhound, the other two, mastiffs.

Ht. 1½ in. From Lycia. Acquired from Gen. Haug, 1866. *Journ. Hell. Stud.* vi. (1885), p. 293.

950. **Kerberos,** standing on three legs. The middle head looks back, the nose raised ; the head on his r. looks back horizontally ; the other stoops to lick the r. fore-paw, which is raised.

Ht. 2¼ in. Hamilton Coll. 75. Tail lost.

951. **Hera** (?). Her hair is gathered in a knot at the nape of the neck, and she wears a *sphendonè*, long girt chiton, and himation over l. shoulder and round lower limbs ; she holds out both hands, the l. with some uncertain object ; the r. hand may have held a *patera*.

Ht. 21 in. From Armento. Bequeathed by Sir W. Temple, 1856. Ancient base.

952. **Head of Hera.** Her hair is waved and gathered at the back ; she wears a *sphendonè*, the bands for attaching which pass under the hair, falling on either side of the neck.

Ht. 1⅝ in. Towneley Coll. Hole pierced in the *sphendonè* for suspension.

953. **Mask of Hera** (?). Her hair is parted and falls in four formal curls on either side ; she wears a high *stephanè* ornamented with incised rosettes. Below, a palmette inverted, with volutes.

Ht. 3 in. Payne Knight Coll. Archaistic style.

954. **Ganymede.** He stands on r. leg, looking to his r., as if leaning against something ; the attitude and pose of the body recall the manner of Praxiteles. His l. hand rests on a support, and holds a *phialè*, and in r. is an *oinochoè* ; he is beardless, and his hair is drawn up into a knot over the forehead, with a tress falling on either side of the neck.

Ht. 3 in. Payne Knight Coll. Small flat ancient base.

955. **Ganymede** carried off by the eagle (cf. No. 726). His legs are crossed, and his l. arm is raised above his head and muffled in a himation, which hangs down his l. side ; below this arm the eagle's l. wing is shown, and its r. wing on the opposite side ; his r. arm rests on r. hip. He is beardless, and wears a Phrygian cap ; the base of the figure is in the shape of a lion's claw. The eagle's head seems to be indicated above his head ; but the surface is too bad to allow of its being ascertained.

Ht. $2\frac{3}{4}$ in. Castellani, 1873. Much worn ; the back is cut away with a step, showing that it has served as the foot of a small cista.

956. **Ganymede** (?). He stands on l. leg, looking to his l. ; his r. hand holds up a jug, from which he fills a *patera* held in l. hand. He has long straight hair and is winged ; on his l. leg is an anklet, and on his head is a snake's head rising out of a *calyx*.

Ht. $8\frac{1}{4}$ in. Payne Knight Coll. The stand is modern ; on either side is a female mask with curly hair and short horns.

957. **Hebè** (?). She looks up to her r., and holds up a *patera* in r. hand and a jug in l. hand by her side ; her hair is twisted up all round, and she wears a high pointed cap and shoes.

Ht. $5\frac{1}{4}$ in. Left foot broken.

B. MARINE DEITIES (958–975).

958. **Zeus** or **Poseidon.** Stands on r. leg, the l. leg slightly bent and heel raised ; his l. hand rests on his hip, and he has held out some object (now lost) in r. hand. His hair and beard are rough and shaggy, and he wears a chlamys over l. shoulder, wrapped round l. arm ; on his head is a fillet, in which are holes for the insertion of ornaments. On the l. thigh is inscribed $\frac{\text{HEPILI}}{\text{LSE·I}}$, probably the name of the dedicator.

Ht. $10\frac{1}{8}$ in. From Torre Annunziata. Bequeathed by Sir W. Temple, 1856. Right leg restored from knee downwards. The surface is in fine condition, but the proportions are too long ; the figure is probably a barbaric imitation of Greek work. On the top of the head is a deep hole in which some ornament (a *polos*?) has been fitted.

959. **Poseidon** (?). He wears a chlamys twisted round his arms, passing behind his back.

Ht. $1\frac{3}{4}$ in. Blacas Coll., 1867. Much worn ; the legs from the knees lost.

960. **Poseidon Hippios.** Poseidon stands with l. heel slightly raised ; he is bearded, and has curly hair, on which is a laurel-wreath tied at the back with a long ribbon, the ends of which fall on his shoulders. Over his l. arm is a chlamys ; in r. hand he holds out a horse's head ; the l. hand has probably held

a trident with the prongs downwards. The pupils of the eyes are formed of garnets.

Ht. 6⅝ in. Blacas Coll., 1867. Good patina. For other instances of the type, which is probably Lysippian in origin, see Overbeck, *Kunstmythol.* (*Poseidon*), p. 317. The hair, beard, and general expression are strongly characteristic of Zeus.

961. **Poseidon.** Stands on r. leg, with l. knee slightly bent, leaning forward ; the r. foot is supported on a ship's prow, on which a tendril is incised. He has curly hair and beard, and his l. hand is raised.

Ht. 4½ in. Hamilton Coll. Vaux, *Handbook to Brit. Mus.* p. 425. Probably a late Roman copy of the Poseidon of Lysippos. Right arm lost.

962. **Poseidon.** He stands with r. foot raised and resting on a rock, r. arm resting on r. knee, and l. hand raised ; he leans forward and looks upwards ; he has curly hair and beard, and has held a trident in l. hand.

Ht. 3¼ in. Blacas Coll., 1867. Right arm lost.

963. **Poseidon.** Stands on r. leg, the l. slightly bent ; on r. hand he holds out a dolphin, and the l. is raised, having held a trident.

Ht. 3⅝ in. Blacas Coll., 1867. Face much worn.

964. **Bust of Triton.** He is youthful and beardless, and looks up to his r. ; the face and bust are covered with sea-weed (cf. the Scylla, No. 974), which forms the ears, a dolphin (?) issues from either temple, and above the forehead are two lobster's or crab's claws. The hair in front is wrought into deep rough waves, and behind flows in gentle undulations like water ; a curl falls on each shoulder.

Ht. 7⅝ in. From Aquila. Payne Knight Coll. (xi. 10). *Spec. Ant. Sculpt.* i. pls. 55, 56. The head is boldly conceived ; the type may have been derived from the school of Scopas.

965. **Triton.** He is bearded, and human to the waist, below which a fringe of sea-weed (cf. *Cat. of Vases*, iv. F 218) marks the junction with the body of a fish ending in a long sinuous tail ; he wears a fillet, and his hands are extended, the l. having held the *acrostolion* of a ship (now lost).

Ht. 1¼ in. Towneley Coll. Both arms broken above the elbows.

966. **Triton.** He is bearded and human to the waist, below which a fringe of sea-weed marks the junction with the body of a fish, ending in a long sinuous tail ; his hair is arranged in two rows of stiff curls, and he supports a flat basket above his head with both hands.

Ht. 1½ in. Payne Knight Coll. lxxxviii.

967. **Triton** in relief, to r., beardless, with shaggy hair and a fringe of sea-weed round the waist, holding up in both hands an *acrostolion* of a ship.

Ht. 2⅜ in. Pulsky Coll., 1868 (*Cat.* 176). *Mon. dell' Inst.* 1854, pl. 17, p. 87 ; Reinach, *Repertoire*, ii. p. 412, No. 4. Cf. Zahn, *Ornam. u. Gemälde aus Pompeii*, iii. 45.

968. **Fore-part of the River-God Acheloös.** He is represented as a bull with human face, and has bull's horns and strongly-marked dewlap, and wavy beard; the fore-legs are drawn up as if springing forward; the hair is indicated on the body by incised lines, and the pupils of the eyes are incised.

Ht. $1\frac{1}{2}$ in.

969. **Mask of River-God.** He has the horns and ears of a bull, long straight beard and moustache, fillet passing under the horns, and hair falling in curls.

Ht. $2\frac{1}{4}$ in. Payne Knight Coll. (xi. 15).

970. **Mask of River-God.** He is beardless, with hair falling in curls on either side of his face, narrow *ampyx*, and bull's horns, the hair between which is bovine; the pupils of the eyes are incised.

Ht. $1\frac{1}{4}$ in.

971. **Marine Deity** (?). He squats on his knees, holding something in each hand; he has lobster's claws on his head, and wears a chlamys.

Ht. $1\frac{1}{2}$ in. Hamilton Coll.

972. **Naiad.** She stands looking down to her r. and holding out a concave shell with both hands in front of her; her hair falls in curls on the neck, and she wears a himation round her lower limbs.

Ht. $3\frac{3}{8}$ in. Rather rudely executed.

973 **Bust of Nereus,** on a medallion, in high relief. Nereus reclines to r., looking to l., with l. hand raised to the side of his head, long beard, moustache, and hair tied in a bow over the forehead, his head covered with drapery; over each arm is twisted a sea-monster, the one on the r. arm with head like a crocodile, the other resembling a large eel; the first seizes the other by the upper jaw. His cheeks are covered with sea-weed, which also forms his moustache; his eyes are inlaid with silver. On the first monster are seated two Nereids, and on the second monster is a third Nereid; the latter looks up at Nereus, and extends her hand as if playing with his beard (see *Arch. Zeit.* 1884, p. 212). All wear himatia leaving the upper part of the body bare, and their hair is knotted up. Of the two on the l., one reclines on the lap of the other, recalling the Aphroditè in the lap of Thalassa in Carrey's drawing of the west pediment of the Parthenon.

Diam. $3\frac{3}{4}$ in. Macedonia (?), 1867. Robert in *Arch. Zeit.* 1884, pl. 2, fig. 2, pp. 25, 137, 209; *Magazine of Art*, v. p. 375. Robert has suggested that the subject here represented is Oceanus, with the three personified continents, Europe, Asia, and Africa. Three holes for attachment to some object.

974. **Mask of Marine Deity,** embossed in relief; has been attached to some object. Round the face are rich snaky locks, and in the hair are wings; over the forehead, two bull's heads confronted; the tongue protrudes, and under the chin are the twisted bodies of two marine animals. On the cheeks are notched

lines indicating leaves of sea-weed, as on the head No. 964 ; the eyes have been inlaid with silver or precious stones. In the top of the head is a long deep incision, perhaps indicating that it had been inlaid with a snake in silver.

Diam. $3\frac{3}{4}$ in. Castellani, 1867. *Arch. Zeit.* 1884, p. 27. Fine patina. The face at first sight might be mistaken for that of Medusa, but the dogs' heads, the squareness and power of the jaws and thin compressed lips give a character of ferocity which seems rather to suggest Scylla. Cf. a very similar bronze, called by Brunn a marine Medusa, published in *Mon. dell' Inst.* viii. pl. 12, fig. 3, and *Annali*, 1864, p. 378 ; also *Arch. Zeit.* 1884, pl. 2, fig. 3.

975. **Medallion** with relief of head of marine deity, perhaps Scylla. The head is full face, the hair intertwined with dolphins ; two dolphins are also tied under the neck. In the field are two cuttle-fish, two shrimps, a crab, two cowries, and another shell-fish.

Diam. $3\frac{1}{2}$ in. Pulsky Coll., 1868. *Sale Cat.*, No. 188.

C. AGRICULTURAL DEITIES (976–986).

976. **Demeter,** or similar deity, seated in a chair with back and arms, and cushioned seat. Her r. foot is advanced, and she holds a *patera* in r. hand, and in l. a *cornucopia* containing bunches of grapes. Her hair is parted and drawn back, and she wears a *sphendonè,* long girt sleeved chiton, and himation over lower limbs, veiling her head.

Ht. $3\frac{1}{4}$ in. Legs of chair lost.

977. **Demeter** (?) seated. Her head is inclined slightly to r., and she holds out a *patera* in r. hand and a sort of stand (?) in l. ; her hair is parted and waved, and gathered into a knot at the back, with curls falling on the shoulders ; she wears a *sphendonè*, *bulla* round neck, long girt chiton, himation over l. shoulder, and shoes. The face looks too youthful for Demeter.

Ht. 4 in. Payne Knight Coll. (xx. 1). Traces of gilding remain.

978. **Demeter.** She stands on l. leg, and has held out some object in each hand ; her hair is parted and waved, and she wears shoes, long chiton, and *apoptygma*, and a himation veiling her head, twisted up over l. arm.

Ht. $3\frac{1}{8}$ in. Payne Knight Coll. (lv. 1). Patina ; hands broken off.

979. **Demeter.** She holds a sceptre in r. hand (the top broken off), and has held out some object in the l. ; she wears long chiton and himation.

Ht. $1\frac{1}{2}$ in. Rude and worn.

980. **Demeter.** She stands on r. leg, holding out a *patera* in r. hand ; she wears a wreath, long chiton, and himation veiling her head, gathered up over l. arm.

Ht. $2\frac{1}{4}$ in. Left hand and both feet lost.

981. **Demeter.** She is seated in a chair with a high back ; she wears a long girt chiton, and himation over lower limbs, drawn over the back of the head as a veil; in l. hand she holds a *patera*.

Ht. 2 in. Payne Knight Coll. (lv. 3). Right hand broken off ; rather worn.

982. **Persephonè.** She stands with r. foot drawn back, looking nearly to the front ; her r. hand is raised, and may have held a torch ; in l. is a pomegranate. Her hair is twisted round a *stephanè* and tied at the back, falling into two long wavy tresses ; she wears a long girt chiton and himation twisted round waist and over l. shoulder.

Ht. $6\frac{1}{2}$ in. Payne Knight Coll. (lxxii. 1).

983. **Persephonè.** She stands on r. leg, looking to her r., with r. hand on hip ; the l. is raised, and may have held a torch. Her hair is arranged in two rows of curls in front and tied at the back ; she wears a long girt chiton with *apoptygma*.

Ht. $2\frac{3}{4}$ in. Towneley Coll. Very coarse.

984. **Head of Demeter** (?). She looks up to r. with a pathetic expression ; her hair is parted and waved, and falls in tresses on the shoulders, and she wears a *sphendonè* ornamented with a palmette and volutes in relief, and a himation veiling her head.

Ht. $4\frac{3}{4}$ in. Towneley Coll.

985. **Tellus** (?) reclining in a half-sitting posture, with feet extended. She looks to her l., and holds a *patera* in r. hand, and a *cornucopia* in l. ; she wears an *ampyx*, long girt chiton, and himation over lower limbs, veiling her head.

Ht. $1\frac{1}{2}$ in. Length $2\frac{1}{8}$ in. Compare No. 812.

986. **Providentia** (?). In r. hand she has held some object, and in l. is a *cornucopia* ; her hair is gathered in a top-knot (?), and she wears *polos* (?), long chiton, and himation over r shoulder.

Ht. $2\frac{1}{8}$ in. Blacas Coll., 1867. Much worn and obliterated.

D. APOLLO AND KINDRED DEITIES (987–1030).

987. **Apollo.** He stands with l. foot drawn back, r. hand extended, and l. hand raised ; he wears a chlamys over l. arm, and his hair is tied in a bow in front and gathered up at the back under a fillet.

Ht. 2 ft. $5\frac{1}{4}$ in. Towneley Coll. ; purchased at Choiseul Sale in Paris, 1774. *Museum Marbles*, iii. pl. 7 ; Caylus, *Recueil des Antiqs.* ii. pl. 77 ; Clarac, *Musée de Sculpt.* iii. pl. 494, 960 ; Ellis, *Towneley Gallery*, i. p. 277 ; Edwards, *Lives of Founders of Brit. Mus.* i. p. 378 ; Amelung, *Basis des Praxiteles*, p. 49 (calls the figure Dionysos) ; Klein, *Praxiteles*, p. 164. Surface corroded. Ancient base.

988. **Apollo.** He stands on r. leg, the l. slightly bent; in r. hand he holds out an arrow, and in l. is his bow, strung. His hair is parted, waved, and rolled up in a knot at the back, and he wears a *sphendonè* on which is an incised chevron pattern, tied with a *fillet*, the ends of which fall over his shoulders; his quiver is slung by a belt over his r. shoulder.

Ht. 4 in. 1873.

989. **Apollo.** He stands on r. leg, the l. slightly bent, his arms hanging by his sides; the r. has held his bow, and in l. is part of an arrow. His hair is knotted at the back, and falls in curls on the shoulders, from under a laurel-wreath; his quiver is slung by a belt over his r. shoulder.

Ht. $4\frac{3}{8}$ in. Rhodes, 1856 (?); obtained by Sir C. Newton.

990. **Apollo.** He stands on r. leg, the l. slightly bent; the r. arm is advanced, and the hand, which is lost, has probably held a bow; the l. hand hangs by his side, and holds part of an arrow. His hair is rolled up in a knot at the back, with a tress over each shoulder; a quiver is slung by a belt over his r. shoulder.

Ht. $5\frac{7}{8}$ in. Much corroded. The eyes have been inlaid. The head is copied from an example of the fourth century B.C., and resembles the Aphroditè, No. 266, and the Dionysos, No. 1326.

991. **Apollo.** Stands on r. leg; he has long tresses falling over shoulders and wears a laurel-wreath, and his quiver is slung over r. shoulder.

Ht. $2\frac{1}{2}$ in. 1848 (Christie and Manson's *Sale Cat.* 21 June). In bad condition; left leg below knee and both arms lost.

992. **Apollo.** Stands on r. leg, with l. advanced, holding an arrow in r. hand, and in l. part of a bow; his hair falls in a sort of queue down the back. A support has been fixed to the back, and on the top of the head are two projections for the support of some object.

Ht. $2\frac{1}{4}$ in. Payne Knight Coll. (v. 5). Legs below knees lost; very rude.

993. **Apollo.** He stands on r. leg, the l. slightly bent; his l. elbow rests on a column (modern), towards which his body is inclined, the head turned to his l.; his r. hand rests on his thigh. His hair is tied in a bow on the top of the head, and twisted over a *sphendonè* on each side, with long curls falling over the shoulders.

Ht. $5\frac{3}{8}$ in.; with the base, which may be ancient, $6\frac{1}{2}$ in. Payne Knight Coll. (v. 4). Clarac, *Musée de Sculpture*, iii. pl. 474 B, No. 954 G. Right foot lost.

994. **Apollo.** He has stood on r. leg, with l. leg advanced; his hair is plaited over each temple and rolled up at the back, with a small curl in front of each ear; the head is slightly inclined to his r. **PLATE XXVIII.**

Ht. $5\frac{3}{4}$ in. In bad condition; the right leg from the knee is lost. The features and arrangement of the hair are slightly archaic.

995. **Apollo.** He stands on r. leg, the l. slightly advanced; in his r. hand is part of a bow, and his l. hand is held up with open palm. His hair is parted and waved, and rolled up at the back with a tress on each shoulder; a quiver hangs over his r. shoulder.

Ht. $4\frac{7}{8}$ in.; with the base, which may be ancient, $5\frac{3}{8}$ in. Hertz Coll., 1859 (*Cat.* 158). Both hands are injured, and the toes of the right foot are lost.

996. **Deer,** apparently dead, slung up by the fore-legs, the head hanging down over the back. It has probably been held in the hand of a figure of Apollo or Artemis, perhaps an Apollo after Canachos (see No. 209).

Ht. $13\frac{1}{4}$ in. Payne Knight Coll. (xxv. 2). *Proc. Soc. Antiqs.* Ser. 2, xi. p. 251.

Artemis and Hecatè (997–1014).

997. **Marciana as Artemis** (?). She stands with l. foot advanced and r. drawn back; l. hand extended, holding a bow which is strung, r. hand raised to shoulder and drawn back as if she had just shot an arrow. She is nude, and her hair is rolled round her head in a thick coil knotted at the back, with three plaits passing over the head from forehead to nape of neck. The features resemble those of Marciana (cf. Bernoulli, *Röm. Ikonographie*, ii. pt. 2, pl. 31).

Ht. $10\frac{1}{4}$ in. (with ancient base). From Pompeii (?). Hertz Coll., 1859 (*Sale Cat.* No. 1870). There is a hole in the left buttock. The bow is restored.

998. **Artemis.** She stands on r. leg, the l. slightly bent, looking to her r.; in l. hand she holds her bow, strung, and with r. she draws an arrow from her quiver, which hangs behind her r. shoulder. Her hair is tied in a bow on the top of the head, with a knot at the nape of the neck, and a long curl over each shoulder; she wears a short girt chiton with *apoptygma*, and *endromides*.

Ht. $3\frac{1}{2}$ in. Castellani, 1873.

999. **Artemis.** She holds out a bow in r. hand, of which only a fragment remains; a quiver is slung over her r. shoulder; she wears a short girt chiton and *endromides*.

Ht. $3\frac{1}{8}$ in. Left arm and left foot broken. Very rude and barbaric work.

1000. **Artemis.** She stands on the toes of the l. foot, the r. foot raised; she wears a short girt chiton and *endromides*, and a belt or panther's skin over r. shoulder; r. arm raised.

Ht. $2\frac{1}{2}$ in. Rhodes (?), 1874; acquired from Mr. Biliotti. Fore-arms broken off; very rude.

1001. **Artemis.** She stands on r. leg, the l. slightly bent, with r. hand raised to her head, and l. on her hip; behind her r. shoulder hangs her quiver. Her hair is tied in a bow on the top of the head, with tresses falling on the shoulders;

she wears a short chiton, over which is a fawn-skin fastened on the r. shoulder and girt with a broad belt which has been inlaid with studs, and *endromides*.

Ht. 4⅞ in. Towneley Coll. In the top of the head is a hole for suspension.

1002. **Artemis.** She stands on r. leg, the l. slightly bent; her l. hand rests on her hip, and the r. is raised to the level of her head, with forefinger pointing upwards. Her hair is rolled round two horns on the top of her head, in the form of a crescent; she wears a short girt chiton, chlamys wrapped round l. arm, and *endromides*, and a quiver is slung over her r. shoulder.

Ht. 5¼ in., with ancient base. Very barbarous work.

1003. **Artemis.** She stands on r. leg, the l. slightly bent, holding out a *patera* in r. hand; the l. is raised above her head, and has held some object. Her hair is knotted at the nape of the neck, and she wears a *sphendonè*, short girt chiton with *apoptygma*, leaving r. shoulder bare, and *endromides*; a quiver is slung over her r. shoulder. On the back of the girdle is a pattern of parallel wavy lines and stamped dots.

Ht. 3 in. Blacas Coll., 1867. Left foot lost; in bad condition.

1004. **Artemis.** She has long hair, short girt chiton, chlamys over l. shoulder, and panther's skin on r., the spots indicated by silver discs; her r. hand is advanced, and has held some object, and the l. hangs by her side.

Ht. 2½ in. Hamilton Coll. 86. Very much worn; both feet wanting.

1005. **Bust of Artemis.** She looks to her r.; her hair is tied in a bow on the top of the head, with tresses falling on the shoulders; she wears earrings and a fawn-skin, the feet of which are knotted on her r. shoulder.

Ht. 3¼ in. Payne Knight Coll. (xxvi. 2). Eyes inlaid in silver.

1006. **Bust of Artemis.** The head is slightly turned to l.; the hair is partly tied in a bow on the top of the head, partly gathered in a knot behind; she wears a crescent-shaped *stephanè*, earrings, and chiton, the sleeves of which are fastened with studs.

Ht. 2⅞ in. Hamilton Coll.

1007. **Head of Artemis,** broken off from a bust. She wears earrings; hair as the last but one.

Ht. 1⅜ in.

1008. **Bust of Artemis,** with crescent on head, chiton, and hair knotted at the nape of the neck.

Ht. 2 in. From Zante; purchased 1846. Has been attached to some object.

1009. **Artemis,** riding on a boar. She is seated astride on the boar, which moves rapidly; she wears a short girt chiton and *endromides*, and has held some object in l. hand.

Ht. 2 in. Length 2⅝ in. Payne Knight Coll. The head and right fore-arm of Artemis and the boar's hind-legs and left fore-leg are lost.

1010. **The Ephesian Artemis.** A stiff figure of archaic type, with feet close together, r. hand raised to her head, l. arm bent ; her hair is arranged in parallel rows of curls, surmounted by a high *polos*, on which is a lotos-flower in relief. She wears a long chiton, over which is a robe divided in front into square compartments, in which are reliefs of heads and other objects, too much worn to be made out ; on the back between the shoulders is an eagle (?) with wings spread, and below each arm a relief of a thunderbolt. PLATE XXVII.

Ht. $2\frac{3}{4}$ in. Hamilton Coll. 193.

1011. **Hecatè Triformis.** Each figure wears a long girt chiton with *apoptygma*, and *stephanè* ; their hair falls in curls on the shoulders, and a *polos* rises in the space between the three heads. One figure holds a torch in r. hand, the l. being broken away ; the hands of the one on her l. are wanting ; the one on her r. holds up a hound, of which the fore-legs rest against her l. hand, and the hind-legs against her skirt. On the analogy of similar figures, the second would have held a snake.

Ht. 3 in. Hamilton Coll. 177*d*. *Arch.-epigr. Mittheil. aus Oesterr.* v. p. 70, *m*. The hands of all three are injured, and the figure of the hound is much worn.

1012. **Hecatè Triformis.** The body is in the form of a round pillar, draped with long chiton and *apoptygma* ; the arms are represented by short stumps. Above the heads has been a ring for suspension.

Ht. $\frac{3}{4}$ in. Very rude work.

1013. **Hecatè.** She wears a crescent over the forehead, long chiton, and himation over l. shoulder ; her hair is drawn back and gathered in a knot at the nape of the neck. She holds out a whip in r. hand, and a thong (?) in l.

Ht. $3\frac{1}{4}$ in. Castellani, 1873. In fine condition. For the whip, cf. Müller-Wieseler, *Denkm. d. a. Kunst*, ii. No. 895, and Roscher, *Lexikon*, *s.v.* Hekate, p. 1909.

1014. **Hecatè.** She stands on r. leg, turning slightly to her r. ; the arms are advanced, as if she had held a torch in each hand. She wears long chiton with *apoptygma*, and himation over l. arm ; her hair is gathered in a knot behind, and over her forehead is a crescent-shaped *stephanè*.

Ht. $3\frac{1}{4}$ in. 1855. Rather coarse ; right hand lost.

1015. **Helios.** He stands on r. leg, with r. arm extended, and l. hand held out with bent fingers, having held some object ; the hair is arranged in flame-shaped curls, and on his head is a radiated fillet tied in a bow at the back. He wears a chlamys fastened with a brooch on r. shoulder, passing over l. shoulder and l. fore-arm. The attitude is Praxitelean, and the type may be borrowed from some statue by that sculptor. PLATE XXVIII.

Ht. $5\frac{3}{8}$ in. Castellani, 1865. Torr, *Rhodes in Ancient Times*, pl. 4. Right fore-arm lost.

1016. **Deus Lunus** (?). He has been seated astride a horse, and has held a spear or similar object in l. hand ; he is beardless, with curls over the forehead, Phrygian

cap, short sleeved girt chiton, chlamys over shoulders, fastened on the r. with a brooch, *anaxyrides*, and boots.

Ht. 4⅜ in. Strangford Coll., 1864. Right arm wanting. Perhaps merely intended for a Phrygian horseman.

1017. **Mithras.** He kneels on l. knee, about to slay a bull, which is now wanting; his l. hand has grasped it by the horn, and his r. has been stabbing it in the neck; his r. leg is outstretched behind, and he looks up to his r. He is beardless, and wears Phrygian cap, short sleeved chiton with *apoptygma*, chlamys fastened with a brooch on r. shoulder, and shoes fastened at the ankles; the chlamys originally floated behind, but part has been cut off.

Ht. 5½ in. Castellani, 1873. Both hands lost. The type is familiar from many Graeco-Roman marbles; cf. *Brit. Mus. Guide to Graeco-Roman Sculptures*, 1879, i. p. 82.

1018. **Head of Mithras.** He looks upwards, inclining slightly to r.; he wears a radiated Phrygian cap with six points, and his hair is arranged in flame-shaped curls round the face.

Ht. 2 in. Towneley Coll. Broken off at neck.

1019. **Bust of Apollo** (?). Hair arranged in two rows of thick curls all round the face; drapery over l. shoulder and under r. arm.

Ht. 3⅜ in. Hollow at the back.

1020. **Atys.** He dances on tiptoe, with r. foot advanced, looking to the front; his r. hand is placed on the top of his head, and l. held out with some object (now lost). He is beardless, and wears a Phrygian cap with flaps, under which wavy curls are shown, and a garment with long sleeves, girt at the waist; it hangs in loose folds above the girdle, and opens out as if blown back below, showing the body from the waist to the thighs. This garment is continued to the ankles as *anaxyrides* open in front and looped at intervals with studs; on his feet are boots fastened at the ankles.

Ht. 4⅝ in. From Southern Italy. Payne Knight Coll. (x. 2). Similar figures are illustrated in Gronovius, *Thesaur. Antiq. Graec.* i. pl. 8.

1021. **Atys.** He stands with l. foot advanced, looking to his l. towards some object which he has held in both hands; both arms are raised towards his l. He is of youthful appearance, with curly hair, and wears a Phrygian cap, *anaxyrides*, and a short chiton girt above the waist, with a fold falling over nearly to the hips, and short sleeves.

Ht. 3¾ in. Found near Mount Vesuvius. Hamilton Coll. 166. Arms and left leg restored.

1022. **Atys.** He stands with legs wide apart, throwing the weight of his body on the l., inclining his head to l. and looking to r. He is of youthful appearance, with curly hair, and wears a Phrygian cap, *anaxyrides* twisted round the hips, and *endromides*. In r. hand he holds up a disc, and in l. a *pedum*.

Ht. 4¼ in. Hamilton Coll. 122. The right hand appears to be restored; the right side has been cut away for attachment to some object.

1023. **Atys,** on a relief from the handle of a vase. He moves to r., leading a horse by the bridle, of which only the fore-part is visible; his appearance is boyish, and he has curls over the forehead, Phrygian cap, and *anaxyrides,* which are supported by straps crossing over the shoulders, and leave the body nude. Above is a head to r. with curly hair and a Phrygian cap, from which hang two laurel-branches.

Ht. 3⅜ in. Towneley Coll. Schreiber, *Alexandr. Toreutik,* p. 373, No. 157.

1024. **Bust of Atys,** issuing from the calyx of a flower, which rests on a lion's paw. He is beardless, and wears a Phrygian cap with flaps.

Ht. 2⅞ in. Payne Knight Coll. Rather worn.

1025. **Head of Atys.** He is beardless, with long curls, and wears a Phrygian cap.

Ht. 1⅜ in. Bequeathed by Miss Auldjo, 1859. Flat at the back; has served as an ornament.

1026. **Mask of Atys** (?). He is beardless, with two long curls on each side of the face, and conical cap; the eyebrows are marked. The features seem rather harsh and mature for Atys.

Ht. 1½ in. From Corfu. Woodhouse Coll., 1868.

Muses (1027–1030).

1027. **Clio.** She stands on r. leg, looking to her l. at a *diptychon,* or pair of tablets, held in l. hand; in r. is a *stylus,* the point of which is placed on the tablets. Her hair is waved each side over a *sphendonè* and gathered in a knot at the back, and she wears long girt chiton and himation fastened round waist.

Ht. 1¾ in.

1028. **Erato.** She stands on l. foot, with head slightly inclined to her r., holding in r. hand a *plectrum,* and in l. a lyre (top broken off). Her hair is parted and waved; she wears a *sphendonè,* long girt chiton, and apparently a himation falling from the shoulder behind.

Ht. 2⅛ in. Towneley Coll. Partly hollowed out behind.

1029. **Melpomenè.** She stands on l. leg, holding out a tragic mask in l. hand; her r. hand falls by her side, the fingers closed over some object. Her hair is waved and drawn back; she wears a long sleeved chiton and himation over l. arm.

Ht. 2⅛ in. 1859. Flat at the back.

1030. **Thaleia.** She looks to her l., and holds up a comic mask in front of her face with both hands; her hair is tied in a bow on the top of the head and knotted at the nape of the neck, and she wears a wreath (?) and himation over l. shoulder and arm.

Ht. 3 in. 1859. Feet wanting; features partly obliterated; much corroded.

E. HEPHAESTOS, ATHENÈ, AND ARES (1031–1078).

1031. **Hephaestos.** He stands on r. leg, the l. slightly bent, having held out some attribute (now lost) in r. hand; he has curly hair and beard, and his eyes have been inlaid. He wears a conical leather cap with two notches at the back, and an *exomis* over l. shoulder, falling in a fold over the girdle.

Ht. 8¾ in. From Greece. Pulsky Coll., 1868 (*Cat.* 100). Reinach, *Repertoire*, ii. p. 39, No. 7. Left arm and right forefinger lost; otherwise in excellent condition. Green patina.

1032. **Hephaestos.** Stands on r. leg, the l. slightly bent, r. hand extended, l. by his side; he has held some object in each hand. He has richly curled hair and beard, conical cap, *exomis* reaching nearly to knees, leaving r. shoulder bare, and *endromides*; the pupils of the eyes are hollow.

Ht. 6¼ in. Payne Knight Coll. *Spec. Ant. Sculpt.* i. pl. 47; Clarac, *Musée de Sculpt.* v. 831, 2086; Braun, *Kunstmythologie*, pl. 99; Baumeister, p. 642, fig. 713; Smith, *Dict. Ant.*[3] i. p. 814. Left fore-arm restored.

1033. **Hephaestos.** Stands on l. leg, with r. heel raised, and both hands extended, having held objects now lost; he wears an *exomis* girt round the waist, and a conical cap.

Ht. 4¾ in. Hamilton Coll. 17.

Types of Athenè (1034–1070).

1034. **Athenè** as Promachos. She moves to her l., with l. leg advanced and r. hand raised, having held a spear. Her hair is rolled and tied at the neck, and she wears a Corinthian helmet, aegis with Gorgoneion and border of snakes, sandals, and long chiton over which is a garment falling in *pteryges* down r. side to the feet and girt at the waist.

Ht. 7⅞ in.; with base, 9¾ in. Payne Knight Coll. (xiii. 2). *Spec. Ant. Sculpt.* i. pl. 13. The base is hexagonal, with three steps in front, and probably ancient. It is however rather doubtful whether the whole figure may not be a modern casting from some other original, as the surface is not satisfactory.

1035. **Athenè.** She looks to r., with l. hand by her side, and r. raised, having held a spear; her hair is tied at the back, and she wears a helmet with frontal ridge and a Sphinx couchant on the top from which the crest hangs down as if it were a continuation of the tail of the Sphinx, long girt chiton and *apoptygma*, and aegis with Gorgoneion and fringe of snakes falling over bosom and back like a tippet. Her l. hand has rested on a shield; the eyes are inlaid with silver, the pupils hollow.

Ht. 6½ in.; with ancient base, 8⅛ in. Castellani, 1873.

1036. **Athenè.** She stands on r. leg and her arms have been extended; she wears a crested Corinthian helmet, aegis, long chiton and *peplos*.

Ht. $2\frac{5}{8}$ in. Left arm and right fore-arm lost; very rude.

1037. **Athenè** in Promachos attitude. She stands on l. leg, r. hand raised, holding a spear (restored), l. by her side, having rested on a shield (now lost). She has long hair tied at the neck, long-crested helmet, long chiton gathered under the girdle in a fold reaching to the hips, and *apoptygma*, and aegis of scales over breast and back.

Ht. 3 in. Hollis Coll. Ancient flat base.

1038. **Athenè.** Stands on r. leg with r. hand extended, and shield on l. arm on which a wheel is incised; she looks down to r., and wears a crested Corinthian helmet, aegis, and long girt chiton and *apoptygma*.

Ht. 3 in. Rather poor style.

1039. **Athenè.** She stands with l. foot advanced and r. drawn back, r. hand raised, having held a spear; her l. hand has rested on her shield (now lost). She wears a crested helmet, long chiton, and himation twisted round the waist.

Ht. $3\frac{1}{2}$ in. Rather worn; left hand corroded.

1040. **Athenè.** She stands on l. leg, with l. hand extended, having held shield, in r. hand a modern spear; she wears a helmet with long plume, *stephanè* with incised chevron pattern, aegis with Gorgoneion, long chiton, and himation twisted round waist and over l. arm.

Ht. $3\frac{3}{4}$ in.

1041. **Athenè.** Similar to No. 1036; she is of slender proportions, and wears crested helmet, aegis, long chiton and *peplos*.

Ht. $2\frac{7}{8}$ in. Right foot and both arms lost; very rude.

1042. **Athenè.** She stands on l. leg, with head inclined to r.; r. hand raised and l. hand extended as if having held spear and shield. She has wavy hair tied in a club behind, aegis with Gorgoneion, long chiton with *apoptygma*, and himation over l. shoulder; her helmet has a high ridge over the forehead, ornamented with leaves incised, and a long crest down the back. The eyes have been inlaid. PLATE XXIX.

Ht. $4\frac{1}{2}$ in. Castellani, 1873. In bad condition.

1043. **Athenè.** She stands on l. leg, with hands extended; she wears helmet with frontal ridge, aegis with border of snakes, high-girt chiton, and *peplos*.

Ht. $3\frac{1}{2}$ in. Hamilton Coll. 151. Right fore-arm, left hand, and crest of helmet lost.

1044. **Athenè.** Stands on l. leg, the r. drawn back, l. arm bent and r. hand raised to shoulder; her hair is tied in a small club, and she wears a crested helmet, long chiton falling over the girdle, himation over l. shoulder fastened

round waist, and aegis covering breast and back. The eyes have been inlaid; the l. arm has held a shield, and the r. hand a spear.

Ht. 3⅛ in. Hollis Coll. Type as No. 1042.

1045. **Athenè.** She stands on r. leg, looking to her r., holding out a *phialè* in r. hand, in l. a spear (modern); her hair is tied in a small club, and she wears a high-crested helmet, aegis with scales and Gorgoneion, high-girt chiton, and *peplos*.

Ht. 4⅜ in. Payne Knight Coll. (lxi. 1).

1046. **Athenè.** She stands with l. hand on hip and r. hand raised nearly to her face; she wears a helmet with three crests, aegis wrapped round l. arm, and high-girt chiton with *apoptygma* reaching to the hips. **Plate XXIX.**

Ht. 4⅜ in. Castellani, 1873. Poor style.

1047. **Athenè.** She stands with both arms bent and extended in front of her; the r. hand has probably held a *phialè*. Her hair is tied in a small club, and she wears a Corinthian helmet, aegis with Gorgoneion and borders of snakes, falling like a tippet in front and behind, high-girt chiton, and *peplos*.

Ht. 2½ in. From Corfu. Woodhouse Coll., 1868. Hands lost.

1048. **Athenè.** She stands on l. leg, looking to her r.; both arms have been held out. She wears a helmet (crest broken off), round which is a wreath, aegis with Gorgoneion, long chiton, and himation over l. arm.

Ht. 3¼ in. Hamilton Coll. Both arms broken.

1049. **Athenè.** She moves rapidly forward, wearing a high-crested helmet, the crest supported by a seated Sphinx, long chiton and *peplos*, and a scarf crossed over her breast. She has wavy hair tied at the neck, and her drapery is blown backwards with the rapid movement; on each side of the helmet is a Pegasos and a ram's head. **Plate XXIX.**

Ht. 4 in. From Rome. Castellani, 1884 (*Sale Cat.* 453). Arms and feet lost. Good style, but much corroded.

1050. **Athenè.** She moves rapidly forward with l. leg advanced, head slightly inclined to her r., and r. hand extended. Her hair is rolled all round and tied at the neck; she wears a helmet with frontal ridge, aegis with Gorgoneion hanging over breast and back, high-girt chiton, and *peplos*.

Ht. 7⅞ in. Payne Knight Coll. (xiii. 1).

1051. **Athenè.** She stands on l. leg, and wears high-girt chiton, *peplos*, and aegis over r. shoulder confined by the girdle, with Gorgoneion and border of snakes; her helmet has three crests, the centre one resting on a Sphinx couchant; her drapery falls in *pteryges* down her r. side. **Plate XXVIII.**

Ht. 4 in. Castellani, 1873. Murray, *Greek Bronzes* (*Portfolio*, April, 1898), p. 55. Both arms lost.

1052. **Athenè.** She stands with r. foot drawn back, holding out a *phialè* in r. hand ; her l. hand is raised, and has held a spear. She wears a crested helmet, aegis with scales and Gorgoneion, long chiton, and himation over l. shoulder.

Ht. 2⅝ in. Hamilton Coll. 124. Left hand broken off.

1053. **Athenè.** She stands on r. leg, holding out a *phialè* in r. hand ; the l. hand has been raised, holding spear. She wears a crested helmet, aegis with Gorgoneion, long chiton and himation over l. shoulder.

Ht. 2⅝ in. Hamilton Coll. 192. Left arm lost.

1054. **Athenè.** She wears crested helmet, aegis with Gorgoneion, long chiton and himation.

Ht. 1½ in. Blacas Coll., 1867. Right hand and left arm lost.

1055. **Athenè.** She stands with l. leg bent, l. hand by her side with open palm, and in r. hand she holds up a serpent at which she looks down. She wears a crested helmet, aegis with border of snakes, *peplos*, and himation.

Ht. 4¼ in. 1898. Fingers of left hand and crest of helmet injured. Ancient moulded base, which apparently does not belong. Greek workmanship of a good period.

1056. **Athenè.** She stands on r. leg, looking to her l., holding a spear in r. hand ; she has short hair and wears a crested Corinthian helmet and himation over l. shoulder, which she holds up with l. hand.

Ht. 5 in. Hamilton Coll. 13. Coarse Roman work.

1057. **Athenè** (?). She moves forward with l. foot advanced, and holds out a helmet with both hands in front of her ; her hair is drawn down each side of her face, and she wears a helmet shaped like a Phrygian cap, ornamented with rings, armlets, bracelets, and long girt chiton fastened with brooches on the shoulders. At the back are two large loops from the shoulders to the helmet.

Ht. 4 in. Bequeathed by Sir W. Temple, 1856.

1058. **Athenè,** upper part of. The figure is cut off at the knees and fixed in a hollow base ; she holds out a *phialè* in r. hand, and her l. is raised and has held a spear. She wears a crested helmet, aegis with Gorgoneion, long sleeved chiton, and himation over l. shoulder.

Ht. 2⅞ in. Towneley Coll. In the front and back of the base are holes. Late style.

1059. **Bust of Athenè.** The hair is waved each side, and gathered back and tied at the neck, with three tresses falling over the aegis ; she wears a chiton with looped-up sleeves, himation over l. shoulder, and aegis of scales fastened on r. shoulder, with border of snakes and Gorgoneion in front. On her head is a Corinthian helmet, with crest in the form of a Sphinx seated to the front with recurved wings (one broken) ; on the visor are two ram's heads turned towards each other (cf. the terra-cotta bust in *Brit. Mus. Cat. of Vases*, iii. E 716). The body of the Sphinx is perforated as if for suspension.

Ht. 6½ in. Found near Rome. Payne Knight Coll. (lxi. 3). *Spec. Ant. Sculpt.* ii. pl. 47.

1060. **Bust of Athenè.** She has richly-waved hair, and wears a Corinthian helmet with crest and an oblong projection on each side, aegis with Gorgoneion and pattern of vine-leaves, and chiton.

Ht. $4\frac{1}{8}$ in. Towneley Coll. Late and very rude work. The back is filled in with lead, and it has probably been used as a weight.

1061. **Bust of Athenè.** She wears a Corinthian helmet with incised volutes and large crest.

Ht. $2\frac{1}{2}$ in. Towneley Coll. Late style; broken off below the chin.

1062. **Bust of Athenè.** Her hair is waved, and she wears a Corinthian helmet with large crest and aegis with scales and Gorgoneion.

Ht. $2\frac{3}{4}$ in. Castellani, 1873. Has been attached as an ornament to some object, of which a portion remains.

1063. **Bust of Athenè.** She looks down to her l.; her hair is waved each side, and she wears a crested Corinthian helmet, aegis with Gorgoneion and scales, and a cuirass.

Ht. $5\frac{1}{8}$ in. Towneley Coll.

1064. **Bust of Athenè.** Hair waved on either side of the face; Corinthian helmet with large crest and incised patterns.

Ht. $1\frac{3}{4}$ in. Presented by General Meyrick, 1878. Has been attached to some object.

1065. **Bust of Athenè.** Her hair is waved and knotted at the back; she wears a helmet with large crest, and ornamented with various patterns, and aegis with border of snakes.

Ht. $1\frac{1}{2}$ in. Towneley Coll.

1066. **Bust of Athenè.** Her hair is waved, and she wears a Corinthian crested helmet and aegis.

Ht. $1\frac{3}{8}$ in. Payne Knight Coll. (lxi. 4). Helmet injured.

1067. **Bust of Athenè,** with hair waved over the ears, wearing Corinthian helmet, raised; behind is a flower of many petals, at the back of which is a bar, pierced with a hole.

Ht. $2\frac{1}{2}$ in. Castellani, 1873. Good work, but worn. Has been used as a weight.

1068. **Bust of Athenè.** She wears a Corinthian helmet with a large crest on each side, and aegis with Gorgoneion; the face is slightly upturned, and the hair waved.

Ht. $4\frac{3}{4}$ in.; with ancient base, $6\frac{1}{8}$ in. Very coarse style; in bad condition from over-cleaning.

1069. **Bust of Athenè.** The hair is waved, and falls in curls on the neck ; the r. hand holds a ball or apple against her breast, and the l. adjusts the drapery on the l. shoulder. She wears a helmet with large frontal ridge, surmounted by a crouching Sphinx, aegis with cross-belt, and chiton.

Ht. $4\frac{3}{4}$ in. Towneley Coll. Crests of helmet broken off.

1070. **Head of Athenè.** Her hair is waved, and she wears a Corinthian helmet ; her head is inclined slightly to her r.

Ht. $1\frac{1}{4}$ in.

Ares (1071–1078).

[On bronze figures of Ares, see *Jahrb. d. Vereins von Altertumsfr. im Rheinl.* liii. p. 1 ff.]

1071. **Ares.** He stands on r. leg, and has held a spear in l. hand ; his r. hand hangs by his side ; he has shaggy hair and beard, and wears a Corinthian helmet, cuirass, short chiton, and greaves. The crest of the helmet is modern ; the greaves are fastened with a strap at the back. The cuirass is richly ornamented, and has a winged Gorgoneion in front, below which is a flower with tendrils and rosettes issuing from a calyx ; above it is perched an eagle to the front looking to r., with wings spread ; on the shoulder-straps are lions' masks in relief. Below the cuirass is a double row of oblong straps ; on the upper row are rosettes in relief in front and quatrefoils punched in behind ; on the lower, lions' masks to the front. **Plate XXIII.**

Ht. 8 in. Hamilton Coll. 3. Hands and feet restored. The attitude of the greaved left leg recalls the Piot leg, no. 265 (*q.v.*) ; possibly that leg is from a colossal statue of Ares.

1072. **Ares.** He stands on l. leg, looking to his l. ; his r. hand is raised in front of his breast and l. hand bent inwards, as if he had held a spear obliquely across his body. He is bearded, with curly hair, Corinthian helmet, chlamys wrapped round l. arm and fastened with a brooch on r. shoulder, and sandals.

Ht. $3\frac{3}{8}$ in. Hamilton Coll. 12. Crest of helmet broken ; l. leg repaired ; feet modern.

1073. **Ares.** He stands on l. leg, with r. hand raised to his head and touching the helmet ; in l. he holds a sword in its scabbard. He is beardless, and wears a cuirass with shoulder-straps and a border of long straight flaps below, short chiton, chlamys over l. shoulder and twisted round l. arm, straps wound round the thighs, greaves, and boots. A groove as if for inlaying is cut down the backs of the legs.

Ht. $6\frac{3}{4}$ in. Castel'ani, 1873. Both legs restored. At the back is a rectangular cavity.

1074. **Ares.** He stands on l. leg with r. hand on hip, holding a spear in l. hand sloped over l. shoulder ; he is beardless, and wears a conical crested helmet with cheek-pieces turned in each side. A hole is bored in the l. elbow.

Ht. $5\frac{1}{4}$ in. From Southern Italy (?). Woodhouse Coll., 1868. Green patina. Top and bottom of spear broken off.

1075. **Ares.** He stands on r. leg, holding a sword in its scabbard in r. hand; on the scabbard is an ivy-branch. His l. hand is raised and has held a spear; he is beardless, and has curly hair and a crested Corinthian helmet on which volutes are incised.

Ht. 3¾ in. 1851. *Sale Cat.* (Sotheby and Wilkinson), 6 May, 1851, lot 83*.

1076. **Ares.** He stands on l. leg, looking to his r.; his l. arm is raised, the hand now lost, and in r. hand he holds a *patera*. He is beardless, and has a crested helmet, short girt chiton, cuirass with two rows of flaps below, and greaves; a sword in its scabbard is slung over r. shoulder.

Ht. 3⅛ in. Right hand restored.

1077. **Ares.** He is nude and beardless, with curly hair, and Corinthian helmet raised; he turns slightly to his r., and his l. leg is drawn back. **Plate XXIV.**

Ht. 6¼ in. Bunsen Coll. Furtwaengler, *Meisterwerke*, p. 423; *id.* English ed. ii. p. 230. Right arm lost. Late date. The figure recalls the motive of the Doryphoros of Polycleitos.

1078. **Head of Ares.** He is beardless, with hair arranged in curls, and helmet with crest and two large plumes, one of which is broken off.

Ht. 1¾ in.

F. TYPES OF APHRODITÈ (1079–1124).

a. Cnidian (?).

1079. **Aphroditè.** She stands on l. leg, with r. leg bent, and looks down to her r.; she is nude, with hair in wavy lines gathered under a *sphendonè* and fillet in a large knot at the back. The type may be derived from the Cnidian Aphroditè, and the expression of the face seems to support this view.

Ht. 10¾ in. From Syria. Gréau Coll., 1885. Fröhner, *Coll. Gréau*, pl. 24, no. 925; Reinach, *Repertoire*, ii. p. 364, No. 1. The arms are wanting, and appear to have been cast separately; the legs have been bent out of the perpendicular.

b. Fastening Sandal.

1080. **Aphroditè.** Type resembling Nos. 280, 282, but of later date. She stands on r. leg, and lifts up the l., to which she applies her r. hand, as if to fasten the sandal, which is not shown; her l. is raised to preserve the balance. She is nude, with hair rolled up in a knot at the back, and a tress over each shoulder.

Ht. 5 in. From Corfu. Woodhouse Coll., 1868. Bernoulli, *Aphrodite*, p. 332, No. 18; Pottier and Reinach, *Nécropole de Myrina*, i. p. 286, No. 15. Green patina.

1081. **Aphroditè fastening her sandal,** type of. She stands on r. leg, with l. leg lifted, on which she places r. hand, but she has no sandals; she is nude, with hair gathered in a knot at the nape of the neck, and high turreted *stephanè*.

The l. hand holds an apple, and rests on a steering-oar over which hangs drapery, the lower part lost.

Ht. 3¼ in. Towneley Coll. Bernoulli, *Aphrodite*, p. 333, No. 22 ; Pottier and Reinach, *Nécropole de Myrina*, i. p. 286, No. 19.

1082. **Aphroditè** : type as last. She stands on r. foot, and is about to place r. hand on l. foot, which is lifted up ; sandal on r. foot. She is nude, with hair rolled up each side, gathered in a knot at the nape of the neck, and falling in tresses over the shoulders, armlets, and bracelets ; her l. arm rests on a plain column (modern).

Ht. 3⅛ in. Hamilton Coll. Bernoulli, *Aphrodite*, p. 333, No. 21 ; Pottier and Reinach, *Nécropole de Myrina*, i. p. 286, No. 18.

1083. **Aphroditè fastening her Sandal.** Attitude as the last ; her hair is tied back at the neck and falls in a club ; she has a *stephanè* with perforated edge, and drapery as No. 829, forming a canopy over her head. She stands on a helmet.

Ht. 7½ in. Payne Knight Coll. (xc. 3). Vaux, *Handbook to Brit. Mus.* p. 428 ; Bernoulli, *Aphrodite*, p. 333, No. 20 ; Pottier and Reinach, *Nécropole de Myrina*, i. p. 286, No. 17. Roman period.

c. Anadyomenè ; wringing or knotting up hair.

1084. **Aphroditè Anadyomenè.** She stands with both hands raised, as if about to place a fillet round her head ; her r. leg is drawn back ; she is nude, and her hair is waved each side and gathered under a broad fillet into a knot at the back. **Plate V.**

Ht. 10⅛ in. 1865. Pourtalès Coll. (*Cat.* 562). Klein, *Praxiteles*, pp. 286, 287, figs. 48–50 ; Mansell, *Brit. Mus. Photographs*, No. 873 ; Murray, *Greek Bronzes*, p. 69 ; Reinach, *Repertoire*, ii. p. 341, No. 4, p. 343, No. 10 ; Bernoulli, *Aphrodite*, p. 300, No. 2. Feet and left hand restored. The attitude seems to suggest that this is a copy from a Praxitelean original ; the Pseliumenè (Pliny, *H.N.* xxxiv. 69) has been proposed by Klein, though it is not as yet certain whether Praxiteles was the creator of that type.

1085. **Aphroditè** wringing or knotting up her hair.* Stands on l. leg, holding up in l. hand the handle of a mirror (which is broken off) ; she wears a *sphendonè*, and her hair is knotted at the nape of the neck, with curls falling on each shoulder, one of which she takes in r. hand as if to knot it up.

Ht. 8 in. ; with ancient base (which does not appear to belong), 9¾ in. From Alexandria. Bequeathed by Sir W. Temple, 1856. Klein, *Praxiteles*, p. 286, fig. 47 ; Bernoulli, *Aphrodite*, p. 304, No. 9. The figure has been gilt.

1086. **Aphroditè** knotting up her hair. She kneels to l., looking up to r., her l. elbow resting on some object ; she holds a mass of hair in each hand, which

* Klein (*op. cit.*) refers this statuette to the Pseliumenè type, along with No. 1084, but the r. hand undoubtedly holds a lock of hair, not an ornament, and therefore the attribution cannot be maintained.

she is about to knot up in a bow on her head. The base is in the form of a Corinthian capital.

Ht. 1¼ in. Athribis (Ben-ha), 1888. Presented by the Egypt Exploration Fund. Has formed the top of a pin or other object.

1087. **Aphroditè** wringing her hair. She looks slightly down to r.; she wears a *sphendonè*, and her hair is divided into two masses, one of which she holds in each hand, as if to wring it dry, or perhaps to knot it up.

Ht. 3⅛ in. Hollis Coll. Right foot lost.

1088. **Aphroditè** as last. She wears drapery fastened round her hips, and holds her hair as the last figure.

Ht. 3⅝ in.; with the base, which is ancient, 5⅛ in. From Anzi. Bequeathed by Sir W. Temple, 1856. Much corroded; face greatly injured. Good patina at back.

1089. **Aphroditè** as before. She stands on l. leg, wearing a *sphendonè*, bracelets, and a himation knotted round the hips; on her breast hangs a mussel-shell, suspended from a crossed band; she holds a mass of hair in each hand, as before.

Ht. 3⅜ in.; with the base, which is ancient, 4½ in. Payne Knight Coll. (xc. 1).

1090. **Aphroditè** wringing or knotting up her hair. Stands on r. leg, holding out r. hand; she wears a *sphendonè*, and her hair is knotted at the nape of the neck, except a thick tress which she holds in l. hand as if about to knot it up.

Ht. 2⅞ in. Bernoulli, *Aphrodite*, p. 304, No. 11.

1091. **Aphroditè** as last. Stands on r. leg, holding out r. hand with open palm; she wears a *sphendonè*, round which her hair is rolled and knotted at the neck, with tresses falling over the shoulders, one of which she holds in l. hand as if about to knot it up.

Ht. 3⅝ in. Hamilton Coll. 81. Bernoulli, *Aphrodite*, p. 304, No. 10. Feet lost; right hand injured.

1092. **Aphroditè** as before. Stands on l. leg with body slightly bent, holding a mass of hair in each hand as if wringing it out.

Ht. 1¾ in. Payne Knight Coll. (xc. 2). Vaux, *Handbook to Brit. Mus.* p. 427; Reinach, *Repertoire*, ii. p. 341, No. 5; Bernoulli, *Aphrodite*, p. 289, No. 17. Ancient base.

1093. **Aphroditè** as before. Stands on r. leg; her hair hangs in loose tresses, and she holds a thick mass in each hand as if to knot it up.

Ht. 4⅛ in. Sloane Coll. 410. Right foot lost.

1094. **Aphroditè**, as before. Stands on l. leg, with r. leg slightly bent; she wears a *sphendonè* with incised patterns, and her hair is knotted at the nape of the neck, except two thick tresses, one of which she holds in each hand.

Ht. 7⅝ in. Athribis (Ben-ha), Egypt, 1873. Bernoulli, *Aphrodite*, p. 289, No. 18. Corroded.

1095. **Aphroditè,** as before. Stands on l. leg, looking to her r. ; she wears an *ampyx*, and her hair is divided into two thick masses, one of which she holds up in each hand.

Ht. 4⅜ in. Strangford Coll., 1864. Left foot broken off.

1096$_1$. **Aphroditè,** as before ; she stands on l. leg, and her hair is divided into two thick masses, one of which she holds up in either hand ; at her l. side is a small figure of Eros crouching, looking up at her.

Ht. 1⅜ in. From Egypt. Presented by W. M. Flinders Petrie, Esq., 1891. Has formed the head of a pin. Rude work.

1096$_2$. **Aphroditè,** as before, perhaps from the head of a pin.

Ht. 1 in. Naucratis, 1888. Presented by the Egypt Exploration Fund. Feet lost. Corroded.

d. Cnidian Type (Venus Pudica).

1097. **Aphroditè** (a variety of the Cnidian type). She holds l. hand before pubes, and holds a tress of her hair in r. hand, as if to knot it up ; the rest of the hair is gathered in a bow on the top and a knot at the nape of the neck. The eyes have been inlaid ; the face and hair are minutely finished.

Ht. 5⅝ in. From Torre Annunziata. Bequeathed by Sir W. Temple, 1856. Bernoulli, *Aphrodite*, p. 219, No. 28. Corroded ; bright green patina. Ancient base, which does not belong (ht. 1⅝ in.).

1098. **Aphroditè** (Cnidian type). She stands on r. leg, holding out r. hand, l. hand before pubes ; she wears a *stephanè* incised with palmettes, and her hair is knotted at the nape of the neck, with tresses over the shoulders.

Ht. 6⅝ in. Hamilton Coll. 141. Bernoulli, *Aphrodite*, p. 218, No. 14 or 15.

1099. **Aphroditè** (a variety of the Cnidian type). She stands on l. leg, looking to her r. ; she wears armlets and bracelets, and has drapery over lower limbs and l. arm, which she holds up in l. hand ; in her r. she has held a flower. Her hair is rolled over a *sphendonè* and gathered in a knot at the nape of the neck.

Ht. 5⅝ in. Found on the coast of Asia Minor, opposite Chios, 1887.

1100. **Aphroditè** (variety of Cnidian type). She stands on l. leg, with r. hand before her breast, holding up with l. hand her drapery, which is knotted round the hips. She wears a radiated *sphendonè*, and her hair is rolled up all round and tied at the neck, falling in tresses below. The eyes have been inlaid.

Ht. 6⅜ in. Payne Knight Coll. (xc. 9). Gori, *Mus. Etr.* i. 94 ; Reinach, *Repertoire*, ii. p. 358, No. 1 ; Bernoulli, *Aphrodite*, p. 261, No. 18.

1101. **Aphroditè (Venus Pudica).** Stands on r. leg, with r. hand before breast holding an apple between thumb and forefinger, and l. hand held at a little distance before pubes ; she wears a *stephanè* with seven points, and her hair is

arranged over the forehead in two rows of stiff curls (fashion of Flavian epoch), with a large knot at the back.

Ht. $8\frac{1}{4}$ in.; with ancient base (cylindrical, on square plinth), $10\frac{5}{8}$ in. 1862. Bernoulli, *Aphrodite*, p. 238, No. 87.

1102. **Aphroditè (Venus Pudica).** Stands on r. leg, with r. hand before breast and l. on pubes, wearing a *sphendonè*, which is pierced with holes for jewels; hair knotted at nape of neck, with tresses on shoulders.

Ht. $6\frac{3}{8}$ in. Towneley Coll. Bernoulli, *Aphrodite*, p. 238, No. 86. Ancient base. Right leg injured.

1103. **Aphroditè (Venus Pudica).** As the last, with hair tied in a bow on the top of the head.

Ht. $6\frac{3}{8}$ in. Hamilton Coll. Bernoulli, *Aphrodite*, p. 238, No. 85. Right leg restored.

1104. **Aphroditè.** She stands in the attitude of the Venus Pudica, on r. foot; her hair is waved and gathered in a knot behind, and she wears a high *sphendonè*; her r. hand is extended, the l. placed over the pubes.

Ht. $1\frac{7}{8}$ in. Feet lost.

1105. **Aphroditè** (Cnidian type). She stands holding out r. hand with open palm, l. hand before pubes; she wears a bracelet on l. wrist and round the neck a torc with pearl pendant; her hair is gathered in a bow on the top of the head and a knot at the nape of the neck. The figure is coated with silver.

Ht. 5 in.; with ancient base, $6\frac{1}{8}$ in. Hertz Coll., 1859 (*Cat.* 154). Bernoulli, *Aphrodite*, p. 218, No. 16. Much corroded.

1106. **Aphroditè.** She stands on l. leg, with r. hand on breast and l. over pubes; she wears a *sphendonè*, and her hair is gathered in a bow on the top and a knot at the nape of the neck, with tresses over the shoulders.

Ht. $3\frac{5}{8}$ in. Found at the foot of Mt. Vesuvius. Hamilton Coll. Bernoulli, *Aphrodite*, p. 238, No. 88.

1107. **Aphroditè.** She stands on l. leg, with r. hand on breast and l. over pubes; hair waved over a *sphendonè* and gathered in a knot at the nape of the neck.

Ht. $3\frac{3}{4}$ in. Bernoulli, *Aphrodite*, p. 238, No. 89. Broken off at the knees.

e. Miscellaneous Types.

1108. **Aphroditè.** The attitude is that of the Venus *accroupie*; she kneels on r. knee, with l. knee raised and r. hand on breast, l. hand resting on her lap; she looks round to her r.

Ht. $1\frac{5}{8}$ in. Bernoulli, *Aphrodite*, p. 316, No. 12. Very much worn; left foot and right leg from knee lost.

1109. **Aphroditè.** She stands on l. leg, holding in r. hand a pine-cone, in l. an apple; round her loins is fastened drapery, and her hair is gathered in a knot behind.

Ht. $1\frac{5}{8}$ in. Very much worn.

1110. **Aphroditè** *κεστοφόρος* (putting on the *cestus*). She stands on r. leg, holding one end of the *cestus* out in r. hand; it passes behind her back, and she has held the other end in her l. hand on her breast; her hair is fastened in a bow on the top of the head.

Ht. $3\frac{1}{4}$ in. Bernoulli, *Aphrodite*, p. 345, No. 5; Po'tier and Reinach, *Nécropole de Myrina*, p. 297, No. 6; cf. Clarac, *Musée de Sculpt.* iv. 626, 1407. Very slender proportions; coarse and much worn; cestus broken in two places.

1111. **Aphroditè.** She stands on r. leg, holding out r. hand palm upwards, in l. an apple; her hair is rolled over a *sphendonè* with incised patterns, and gathered in a knot at the nape of the neck, with tresses falling on the shoulders. At her r. side is a dolphin, which, together with the base and both feet, is modern.

Ht. 6 in. Towneley Coll. Bernoulli, *Aphrodite*, p. 359. Both legs repaired.

1112. **Aphroditè.** She stands on l. leg, holding up a mirror in r. hand, into which she is looking; her hair is gathered in a knot at the nape of the neck, and in l. hand she holds an apple.

Ht. $3\frac{3}{4}$ in.

1113. **Aphroditè.** She stands on l. leg, holding up l. hand; her hair is rolled up over a *sphendonè* and gathered in a knot at the nape of the neck; in r. hand she holds out a circular mirror with cover, which is broken.

Ht. $4\frac{5}{8}$ in. Feet much corroded; left hand lost, and fingers of right hand broken.

1114. **Aphroditè.** Her hair is rolled up either side and gathered in a knot at the back of the neck; she wears a *sphendonè* and himation round lower limbs; her r. hand is extended, and in l. she holds drapery in front of her body.

Ht. 4 in. Hamilton Coll. 72. Bernoulli, *Aphrodite*, p. 263, No. 33.

1115. **Aphroditè.** She stands with both knees bent as if moving forwards; her hair is knotted at the back of the neck and falls in tresses on the shoulders, and she wears a *sphendonè*, and drapery twisted round l. arm and floating behind; in r. hand she holds out a scallop-shell.

Ht. $3\frac{7}{8}$ in. Presented by Gen. Meyrick, 1878. Left foot lost.

1116. **Aphroditè.** She has long tresses; her l. hand hangs by her side, and in r. she holds a mussel-shell (broken).

Ht. $1\frac{7}{8}$ in. Sloane Coll. 475. Ancient base.

1117. **Aphroditè.** Stands on l. leg; hair gathered in a knot at the nape of the neck and falling in tresses over the shoulders.

Ht. 3⅛ in. From Santa Maria di Capua. Bequeathed by Sir W. Temple, 1856. Feet and fore-arms lost.

1118. **Aphroditè.** Stands with both feet together; she has long tresses; her l. arm is pressed down by her side, and in r. hand she has held up some object, perhaps a mirror, now broken off.

Ht. 1⅞ in. Sloane Coll. 475. Bernoulli, *Aphrodite*, p. 360. Ancient base.

1119. **Aphroditè.** Stands on r. leg, looking down to her r., holding out an apple in r. hand; her l. hand is held up, palm downwards, and has probably rested on a column; her hair is gathered in a bow on the top of the head and a knot at the nape of the neck.

Ht. 6⅛ in (with ancient base). Towneley Coll. Bernoulli, *Aphrodite*, p. 365. Good patina.

1120. **Aphroditè** riding on the swan. She is seated sideways on the swan's r. side, with r. hand on her knee and l. hand on the swan's neck; she wears long chiton and himation.

Ht. 1⅞ in. Towneley Coll. Bernoulli, *Aphrodite*, p. 407, No. 7.

1121. **Aphroditè Pandemos** riding on the ram. She reclines on the ram on her l. side, with l. arm resting on his head, and legs crossed, extended beyond its tail; she looks to the front, and holds the edge of her drapery in each hand. Her hair is rolled up all round, and she wears a bracelet on r. wrist, shoes, and a himation over l. shoulder, leaving the front of her body bare. The ram has r. fore-leg doubled up and r. hind-leg extended behind.

Ht. 2⅜ in. Length 2¾ in. From Chiusi. Castellani, 1865. *Götting. gel. Anzeig.* 1874, p. 323; see Flasch, *Angebl. Argonautenbilder*, p. 1 ff., Bernoulli, *Aphrodite*, p. 411, and Preller, *Gr. Mythol.*[4] p. 381, note 1. Ancient base. Flasch gives reasons for identifying this figure with Aphroditè Pandemos rather than Hellè.

1122. **Head of Aphroditè.** Hair parted and waved, gathered in a bow and in a knot at nape of neck. There appear to have been wings on the shoulders, in which case the head would represent Victory.

Ht. 2⅜ in. Castellani, 1873. Bold coarse style.

1123. **Head of Aphroditè.** Hair rolled up all round and gathered in a large knot at the nape of the neck.

Ht. 1⅝ in. Rather coarse style.

1124. **Bust of Aphroditè.** She wears a *sphendonè*, and her hair is gathered in a knot at the nape of the neck.

Ht. 1¾ in.

G. TYPES OF EROS, etc. (1125–1194).

a. Standing Types, with Attributes.

1125. **Eros.** Stands on l. leg, with l. fist clenched, and with r. hand draws an arrow from a quiver slung behind his back by a belt over r. shoulder; his hair falls in curls, with a top-knot, and a plait along the top of the head.

Ht. $3\frac{3}{4}$ in. Rather coarse style.

1126. **Eros,** from a relief in low repoussé. He stands to the front, looking to l., with l. hand on hip, in r. a wand (?); wings spread. On either side is a pattern of palmettes and volutes.

$2\frac{3}{4} \times 1\frac{3}{4}$ in. Rhodes Sale, 1846; formerly in Elgin Coll.

1127. **Eros** with *alabastron.* Stands on r. leg, looking to his l., holding a shell in l. hand, and an *alabastron* in r. above his head; his hair falls in curls.

Ht. $1\frac{3}{4}$ in. Hamilton Coll. 180. Feet broken.

1128. **Eros** with *alabastron.* Stands on r. leg, with l. foot slightly advanced, holding out a shell in l. hand, in r. an *alabastron*; hair tied in a top-knot and falling in curls all round.

Ht. $2\frac{5}{8}$ in. Castellani, 1873. Corroded.

1129. **Eros** with *alabastron.* Stands on r. leg, with l. advanced, looking upwards; in r. hand is an *alabastron*, in l. a shell; hair in a top-knot with curls all round, and a plait on the top of the head.

Ht. $2\frac{3}{4}$ in.; with base, $3\frac{3}{4}$ in. Hamilton Coll. (?).

1130. **Eros** with festoon. Stands on r. leg, with l. leg drawn back, holding up a festoon in both hands; hair in a top-knot, with curls all round and a plait along the top.

Ht. $2\frac{1}{8}$ in. Left foot broken off.

1131. **Eros** with *alabastron.* Moves forward with l. leg advanced, holding in r. hand an *alabastron* or handle of mirror, in l. a vase; infantile face.

Ht. $1\frac{1}{8}$ in. Blacas Coll., 1867.

1132. **Eros** with box. Stands on r. leg, with l. foot raised to height of r. knee, holding out some object in r. hand; in l. he holds a box with open lid and six covered compartments inside; along his head is a plait reaching down to the neck, the hair each side being waved.

Ht. $2\frac{1}{2}$ in. From Corfu. Woodhouse Coll., 1868. Feet lost. Coarse workmanship.

1133. **Eros.** Stands on r. leg, looking to his l., holding a torch or *pedum* in r. hand, which rests on r. shoulder; his hair hangs in curls, with top-knot and a plait along the top of the head. On each side of the crown a hole is bored horizontally, as if for the attachment of a ring for suspension (cf. No. 1179).

Ht. $4\frac{5}{8}$ in. Rhodes (?), 1874; acquired from Mr. Biliotti. Right wing, left leg, and left arm lost, and a large piece broken out of the back.

1134. **Eros.** Stands on r. leg, looking down, holding up in r. hand a cylindrical object carved at one end; the other end, which is broken off, has probably been held in l. hand; hair twisted back from the forehead, and falling down the nape of the neck in a mass cut off square; large phallos.

Ht. $3\frac{3}{4}$ in. Payne Knight Coll. (xxiii. 1). Soft green patina; feet and base modern.

1135. **Eros** with bow and quiver. Stands on r. leg, with r. hand resting on his quiver, which is suspended by a belt over l. shoulder; in l. hand his bow; hair in a top-knot. A mantle hangs at the back of his legs.

Ht. $1\frac{5}{8}$ in. From Corfu. Woodhouse Coll., 1868. Much worn.

1136. **Eros** with cup (?). Runs with r. foot advanced, r. hand resting against r. side, holding out a cup or flower in l. hand; hair in curls, with a top-knot. The eyes have been inlaid.

Ht. $2\frac{3}{4}$ in. Payne Knight Coll. (xxiii. 19).

1137. **Eros** with tablet, forming part of a lamp. He stands on r. leg, holding out Pan's pipes in l. hand; hair tied in a top-knot.

Ht. $3\frac{3}{4}$ in. Right arm and feet lost; holes through the legs. The head is surmounted by a swan's head and neck.

1138. **Eros** with fruit. He stands on l. leg with r. foot advanced, and r. hand extended, holding a fruit with l. hand against his breast; his hair is curly, with a plait along the top of the head, and he wears a fawn-skin fastened on r. shoulder, and *endromides*.

Ht. $3\frac{5}{8}$ in. Payne Knight Coll. (xxiii. 12). Wings broken away.

1139. **Eros** with vase (?). He stands on r. leg, moving forward, with l. foot advanced, holding out r. hand with open palm, l. hand holding some object (now lost) above his head; he has curly hair with a plait along the top of the head; on the r. wing is a ribbed vase on a stand, probably a modern addition.

Ht. $4\frac{1}{2}$ in. Payne Knight Coll. (xxiii. 10). Coarse style; left hand and right wing broken.

1140. **Eros.** He stands on r. leg, looking up to his l., with both hands raised, the r. arm bent and advanced from the elbow, the hand nearly open and the fingers slightly bent; the l. arm is bent towards the head; the attitude is one of surprise and attention. The hair is curly and is tied in a top-knot in front; the features are infantile.

Ht. $2\frac{1}{2}$ in. Payne Knight Coll. (xxiii. 3).

1141. **Eros.** He stands on r. leg, the l. foot resting on the toes; his r. hand is raised to his head, which is thrown back to his l., and l. arm extended; the hair in thick curls, tied in a top-knot in front, with a plait along the top of the head.

Ht. $3\frac{1}{8}$ in. Towneley Coll. Wings broken off.

1142. **Eros** (?). He stands on r. leg, the l. foot raised to the level of the knee, r. hand raised, and l. arm drawn back; he has thick curly hair tied in a top-knot in front; no wings.

Ht. $3\frac{3}{8}$ in. Towneley Coll. Coarse work; surface much injured and worn.

1143. **Eros.** Stands on a rock with l. foot advanced, l. hand on breast, and r. hand held up as if speaking; he wears a wreath, and his hair is plaited along the top of the head.

Ht. 3 in. Presented by Gen. Meyrick, 1878. Coarse style.

b. Dancing or Running Types.

1144. **Eros.** He is dancing, with l. leg lifted off the ground, and r. hand held up; he has scanty hair and infantile features.

Ht. $2\frac{3}{8}$ in. Hamilton Coll.

1145. **Eros** dancing. He moves forward with body resting on the toes of the l. foot, r. leg uplifted and hands outstretched; very small wings and infantile features.

Ht. $1\frac{7}{8}$ in. Athens, 1883.

1146. **Eros**, in very high relief. He looks up to r., with hands raised, and r. leg advanced; hair in curls, tied in a top-knot in front.

Ht. $3\frac{1}{4}$ in.

1147. **Eros** springing forward. He rests on r. leg, the great toe of the other foot just touching the ground; l. arm extended, the fingers bent to grasp some object; r. hand extended obliquely from the body, with palm downwards, held above the level of the hip; hair tied in a top-knot in front, with a plait along the top of the head and a row of stiff thick curls falling on the neck.

Ht. 3 in. Hamilton Coll. 24.

1148. **Eros** springing forward. The body rests on the toes of the l. foot, with head thrown back; the r. arm is raised and the l. hand held palm downwards; hair falling in curls, tied in a top-knot in front, with a plait along the top of the head.

Ht. $2\frac{7}{8}$ in. Smyrna, 1873. Coarse style; green patina. Feet and right hand broken off.

1149. **Eros** springing forward. R. foot raised off the ground; over l. arm and round body is a himation, held up in l. hand; in r. hand he has held some object; hair in curls, tied in a top-knot in front.

Ht. $1\frac{7}{8}$ in. Payne Knight Coll. (xxiii. 8). Vaux, *Handbook to Brit. Mus.* p. 429.

1150. **Eros** springing forward on r. leg, with l. leg drawn back, and hands raised; round his waist a garment or girdle is twisted, forming a knot on each hip resembling a dagger; hair in curls, tied in a top-knot in front.

Ht. $2\frac{5}{8}$ in. Payne Knight Coll. (xxiii. 4). Right hand broken.

1151. **Eros** springing forward. He looks up to his l.; his r. knee is bent and l. arm outstretched; hair curly, tied in a top-knot in front.

Ht. $3\frac{3}{8}$ in. Castellani, 1873. Very much corroded; right foot, left leg from knee, and hands lost.

1152. **Eros** springing forward. He stands on r. leg with l. foot drawn back; l. hand advanced, grasping some object, perhaps his bow, of which only a fragment remains; r. hand open with palm downwards and fingers closed; double top-knot over the forehead, plait along the top of the head, and curls all round. The eyes have been inlaid.

Ht. $5\frac{5}{8}$ in. Payne Knight Coll. (xxiii. 7). Gori, *Mus. Etr.* pl. 44 (inaccurate). Wings broken off.

1153. **Eros** springing forward. His l. leg is kicked up behind, and head thrown back, as if dancing; his r. arm hangs by his side; his hair falls in curls, with a top-knot in front and a plait along the top of the head.

Ht. $2\frac{3}{4}$ in. Hamilton Coll. 116. Left wing and left arm broken off; right leg repaired.

1154. **Eros** running. His l. leg is drawn up, and head upturned to his r., with an expression of agony (?); r. arm has been extended.

Ht. $2\frac{1}{4}$ in. Presented by Gen. Meyrick, 1878. Wings and fore-arms broken away.

1155. **Eros** riding (?). He has been seated sideways on some object; he looks up to l. with both hands uplifted to l. The eyes have been inlaid.

Ht. $9\frac{1}{2}$ in. From Brescia. Castellani, 1873. Green patina; body slightly corroded.

c. Seated and Miscellaneous Types.

1156. **Eros** seated, with legs far apart, as if riding on some animal. He looks down, with r. arm extended to l., and l. hand touching l. leg below knee.

Ht. $2\frac{1}{2}$ in. Very coarse; much worn. Right arm, both feet, and left wing broken.

1157. **Eros** (?) as last. Has been seated astride on some object, turning to r., with l. hand extended and r. hand palm downwards, as if resting on some support; he has curly hair, and a chlamys passes over l. shoulder and round r. thigh. He has no wings.

Ht. $2\frac{3}{4}$ in. Towneley Coll.

1158. **Eros** riding on a dolphin. He is seated on its neck, with hands placed on his knees, and has curly hair, tied in a top-knot in front.

Ht. $1\frac{3}{4}$ in. Part of the dolphin broken away.

1159. **Eros** seated on a large thick ring, which has formed part of some piece of furniture. His r. leg is doubled up, with heel touching l. knee; in r. hand he holds out a large ball or fruit, in l. a doubled-up object (a garland or purse?); his hair is tied in a bow on the top of the head, with curls falling down the neck.

Ht. (with the ring), $4\frac{3}{8}$ in. Payne Knight Coll. (xxiii. 11). Left wing broken off.

1160. **Eros,** forming the termination of a bracket. He is nude, and his hands are extended (having probably held attributes); his body ends off in a mass of foliage, and tendrils which form the bracket; it turns on a pivot, which is modern.

Length 18 in. Payne Knight Coll. Sent from Rome. *Spec. Ant. Sculpt.* i. pl. 50; Reinach, *Repertoire*, ii. p. 457, No. 4. The eyes and inside feathers of the wings are in silver.

1161. **Eros,** the body as far as the pubes set in a floral calyx which issues from a lion's foot and leg; in r. hand he appears to hold the remains of a butterfly; hair in curls and tied in a top-knot in front.

Ht. $3\frac{1}{2}$ in. Payne Knight Coll. (xxiii. 5). Left arm and part of left wing wanting. The figure has been applied as an ornament.

1162. **Eros** playing with goose. He squats on the ground, with legs doubled up; in r. hand, which is drawn back, he holds up some object; he wears a *bulla* suspended from a torc, bracelets, and armlet on r. arm, and has curly hair. His l. arm is placed round the body of the goose, which raises its beak to his l. cheek.

Ht. $1\frac{3}{4}$ in. Towneley Coll. *Journ. Hell. Stud.* vi. (1885), p. 9. Ancient base (?). Similar types in Clarac, *Musée de Sculpt.* v. pls. 874–878; a full list is given by E. Gardner in *Journ. Hell. Stud. loc. cit.*

1163. **Eros** (?) struggling with swan. He is moving to his r., and pulling at the swan, holding its neck with both hands, while it struggles to free itself. Eros has hair in curls, with a top-knot in front and a plait along the top of the head; he has no wings.

Ht. $2\frac{3}{4}$ in. Payne Knight Coll. (xxiii. 6). *Journ. Hell. Stud.* vi. (1885), p. 7. The swan has lost one leg.

1164. **Eros** struggling with eagle. He stands to l., turning to the front, with both arms round the eagle's neck; it struggles to free itself.

Ht. $1\frac{1}{2}$ in. *Journ. Hell. Stud.* vi. (1885), p. 7. Coarse; Eros' left wing injured. Stands on ancient flat base.

1165. **Eros,** on a shield-shaped plate in relief. He moves to r., carrying on l. shoulder a sceptre tipped with silver and a bearded mask with hair brushed up over the forehead. He wears a chlamys over his arms; his l. foot is raised, and with r. hand he supports the mask behind his head; his wings are tipped with silver.

Ht. $1\frac{1}{2}$ in. Payne Knight Coll. Schreiber, *Alexandr. Toreutik*, p. 373, fig. 110. Probably attached to the handle of a vase.

1166. **Eros** reclining. He leans on l. elbow, looking down to his l., with r. foot crossed over l., and r. hand resting on r. knee, the palm open; his hair falls in curls, and is tied in a top-knot in front.

Length 3 in. Ht. 1½ in. Payne Knight Coll. (xxiii. 13). Right wing broken.

1167. **Eros** seated on a column. He sits with l. leg doubled up and r. hand stretched out, holding up an apple in l. hand, and looks to his r.; he has a laughing expression and curly hair. The column is square, with Corinthian capital and moulded base.

Ht. 5 in. Antioch, 1873.

1168. **Eros** seated on a capital. He sits with legs doubled up and face turned slightly to r.; r. hand raised to face and l. hand placed on l. knee. The capital is ornamented with leaves.

Ht. 1¾ in. Payne Knight Coll. (xxiii. 18). Vaux, *Handbook to Brit. Mus.* p. 429.

1169. **Eros** seated. The r. leg is bent inwards; his hair is brushed forward, and in l. hand he holds a club; in r. he holds up a bunch of grapes at which he is looking. This figure has been fixed to a seat.

Ht. 3 in. Corinth, 1865. Left wing injured.

1170. **Eros** seated. His l. leg is doubled up, and both hands are extended; his hair falls in curls and is tied in a top-knot in front.

Ht. 2 in. Sloane Coll. 481. Left wing lost.

1171. **Eros** seated. His legs are wide apart, and his r. hand is extended, pointing with forefinger at some object, to which he turns his head; his hair is tied in a top-knot in front, and his l. fist is clenched.

Ht. 4⅝ in. Sloane Coll. 382. Right leg from knee and wings lost.

1172. **Eros** seated. He looks to his l., and his hands are tied behind his back; his hair falls in curls, and is twisted into a knot at the back of the head.

Ht. 2¾ in. Towneley Coll. Feet lost; wings broken. Patina.

1173. **Mask of Eros** (?). The mouth is closed; on either side of the face are curls, and along the top of the head a thick plait.

Ht. 1 in. From Corfu. Woodhouse Coll., 1868.

1174. **Head of Eros.** Infantile features; hair falling in straight curls all round, with top-knot in front and a broad plait along the top of the head.

Ht. 2½ in. Towneley Coll.

1175. **Mask of Eros.** His hair is tied in a top-knot in front and waved each side; above the temples are wings.

Ht. 2⅝ in. Payne Knight Coll.

1176. **Psychè.** She looks up to l., holding her l. hand up to l.; in r. hand she holds a torch downwards. Her hair is tied in a top-knot, with a plait along the top of the head, and falls in curls all round, like Eros; she wears a long chiton and a himation twisted round her waist, and has butterfly's wings.

Ht. 3¼ in. Ekhmim, Egypt, 1890.

TYPES DERIVED FROM EROS (1177–1194).

a. STANDING FIGURES.

1177. **Boy** standing with r. leg advanced and l. foot drawn back, looking down with an expression of annoyance; his l. hand is placed on the back of his head and his r. hand behind the head; the eyes have been inlaid (?).

Ht. 3⅜ in. Payne Knight Coll. (l. 1). Good patina.

1178. **Boy** standing on r. leg, with l. leg advanced and head leaning over r. shoulder; he has a pained expression and his arms have been advanced to l., as if repelling some one; his hair falls in curls, with a top-knot in front and a plait along the top of the head.

Ht. 3 in. Payne Knight Coll. Right arm and foot lost.

1179. **Boy** as Eros, used as a weight, as is shown by the hook fixed in the head. He stands on l. leg, looking to his l., with r. hand by his side; over his r. shoulder is a himation in which his l. arm is muffled.

Ht. 2⅞ in. Feet lost; very much worn.

1180. **Boy** as Eros, with serpent. He stands with l. foot advanced, looking up to his r. at a serpent which he holds behind his head, its head in his l. hand and tail in his r.; his hair falls in curls, with top-knot in front and a plait along the top of the head.

Ht. 3 in. Comarmond Coll., 1851. Head and tail of serpent broken off.

1181. **Boy.** He stands on r. leg, looking down to his l., with hands raised.

Ht. 2⅜ in. Payne Knight Coll. Right arm and left hand broken off.

1182. **Boy** as Eros. He stands on l. leg, looking to his r.; he holds up an arrow in his r. hand; in his l. is a bow, and a quiver is slung over l. shoulder.

Ht. 2⅝ in. Towneley Coll. Patina.

1183. **Boy** as Eros. He stands on r. leg, with l. drawn back and raised in the air; r. hand raised and l. drawn back; his hair falls in curls, and is tied in a top-knot in front.

1184. **Boy** with attributes of Athenè. He stands on r. leg, holding out a spear in r. hand; he has thick wavy hair, helmet with high crest, incised with volutes and other patterns, and aegis.

Ht. 3½ in. Right foot and left hand, and left leg from the knee lost.

b. Running Figures.

1185. **Boy** as Eros running. He springs forward, resting on r. foot, the l. raised from the ground, with both arms extended; he has long hair, and wears a *petasos*, and shoulder-belt over l. shoulder; above the temples are wings (?), and in r. hand a purse (?). Attached to each shoulder-blade has been a ring, the one on the r. broken.

Ht. 1⅝ in. Payne Knight Coll. (xxiii. 20). Left hand lost. The wings above the temples suggest that this is intended for Hypnos (see Winnefeld, *Hypnos*, p. 8).

1186. **Boy** as before, running. He advances resting on r. leg, with r. arm raised; his hair falls in curls, and he wears a chlamys twisted over both arms and passing behind his back.

Ht. 3½ in. From Torre Annunziata. Bequeathed by Sir W. Temple, 1856. Right hand, right foot, and left leg lost.

1187. **Boy** as Eros, running. He springs forward on r. leg, with l. foot raised high and drawn far back; r. arm bent, with fingers turned inwards; he has curly hair and wears a chlamys over the shoulders, fastened together in front by a quatrefoil clasp, and blown back by the rapidity of his movement.

Ht. 7⅝ in. Payne Knight Coll. Left arm lost; head modern. Patina.

c. Seated Figures.

1188. **Boy** as Eros. He is seated on the ground, with legs doubled up, holding up both hands to his mouth as if biting something.

Ht. 1¾ in.; with base, 2⅛ in. Payne Knight Coll. Coarse style.

1189. **Child** seated astride some object. He looks to his l., and in r. hand holds up an object now broken off; he wears a wreath and short loose chiton.

Ht. 1⅞ in. Left hand broken off.

1190. **Child** squatting, with legs doubled up, looking to its r.; r. hand placed on l. foot, l. hand holds a fruit on the ground; the hair is tied in a top-knot in front.

Ht. 1⅝ in. Blacas Coll., 1867. Coarse style.

1191. **Child** squatting, looking to his r., wearing long chiton reaching to his feet, which has slipped off l. shoulder; his r. hand is placed on his shoulder, and in l. he holds a flower.

Ht. ⅞ in. Payne Knight Coll.

1192. **Child** seated, with r. leg doubled up and l. leg stretched out, r. hand raised and l. advanced towards r. foot; hair in curls all round the head. The eyes have been inlaid with gold.

Ht. 1⅞ in. Castellani, 1873.

1193. **Child** squatting with legs doubled up and crossed, head turned to his r.; he holds his r. foot in r. hand, and is hairless.

Ht. 1¾ in. Castellani, 1873. Left hand lost.

1194. **Child** seated, starting back in an attitude of surprise; he looks to his l., inclining his body in the same direction, with l. leg outstretched; his l. hand is raised to the mouth palm outwards, and his r. hand is placed on his hip.

Ht. 1⅛ in. Payne Knight Coll. Patina.

H. HERMES (1195–1241).

(*a*) Standing Types.

1195. **Hermes.** He stands on r. leg, with l. drawn back, and is nude and beardless; he wears a large *petasos*, and has held some object, perhaps a purse, between the forefinger and thumb of his r. hand; his l. hand is placed on his hip.

Ht. 19¼ in. From Saponara in the Basilicata. Presented by R. Goff, Esq., 1849.

1196. **Hermes.** He stands on r. leg, looking to his l.; on his head are wings, and in l. hand he holds out a purse; his r. hand holds some object, now broken.

Ht. 2¾ in. Very rude; feet lost.

1197. **Hermes.** He stands with r. heel slightly raised, looking to his r.; he has curly hair and a chlamys twisted round l. arm. In r. hand he holds a purse; the l. has probably held the *caduceus*.

Ht. 5 in. Towneley Coll.

1198. **Hermes.** He looks to his r., and holds a purse (modern) in r. hand, and a *caduceus* in l.; he wears a flat *petasos* and a chlamys twisted round l. arm.

Ht. 4½ in. Hamilton Coll. 169. Found near Mt. Vesuvius. Legs and right arm restored; in bad condition.

1199. **Hermes.** Stands on r. leg, looking to his r.; he has a chlamys over l. arm fastened on r. shoulder, wings on his head, and *caduceus* in l. hand.

Ht. 3¼ in. (including ancient base). Right fore-arm lost.

1200. **Hermes.** Stands on r. leg, looking to his r., holding in l. hand a *caduceus*, winged (?), the snakes and wings stippled, the staff knotted. He wears wings on his head, with a lotos-flower between, a laurel-wreath, and a chlamys over shoulders and round l. arm.

Ht. 2⅝ in. Blacas Coll., 1867. Legs wanting below knees, and right fore-arm lost.

1201. **Hermes.** Stands on r. leg, looking to his r. ; he holds out a purse in r. hand, and in l. is a *caduceus*, the top broken off. He has curly hair, and wears a winged *petasos* and chlamys fastened on r. shoulder.

Ht. 2⅞ in. From Santa Maria di Capua. Bequeathed by Sir W. Temple, 1856. Feet broken off; very coarse.

1202. **Hermes.** Stands on r. leg, looking down to his r., holding a winged *caduceus* in l. hand ; his r. hand has held out a purse. He wears a fillet, winged *petasos* with a lotos-flower (?) in front, and chlamys over shoulders.

Ht. 2 in. Payne Knight Coll. (lx. 24). Legs from knees and right fore-arm wanting.

1203. **Hermes.** Stands on r. leg, looking to his r., holding out a purse in r. hand, in l. a winged *caduceus*, the bodies of the snakes twisted round the staff, the heads broken away. He wears winged *petasos* and chlamys wrapped round l. arm.

Ht. 2⅝ in. Blacas Coll., 1867. Feet lost; poor style.

1204. **Hermes.** Stands on r. leg, looking to his r., and holding out a purse in r. hand ; in l. a winged *caduceus*, the bodies of the snakes twisted round the staff. He wears a winged *petasos* with a lotos-flower (?) in front, and a chlamys over shoulders and round l. arm. At his l. side is a cock (?).

Ht. 2¾ in. Hamilton Coll. 58. Found near Mt. Vesuvius. Legs restored; poor style.

1205. **Hermes.** Stands on r. leg, holding out a purse in r. hand, mouth outwards ; the l. has held a *caduceus* ; he has wings on his head and wears a chlamys fastened with a brooch on l. shoulder and wrapped round l. arm.

Ht. 4⅞ in. Hollis Coll. Rude style.

1206. **Hermes.** Stands on r. leg, holding out purse in r. hand ; his l. has held the *caduceus*. He wears winged *petasos*, chlamys fastened with a brooch on l. shoulder, and *endromides* with wing-like flaps. The eyes have been inlaid.

Ht. 5⅜ in. Towneley Coll.

1207. **Hermes.** Stands on r. leg, the body thrown back, looking to his r. ; his r. hand has been extended, and in l. is a *caduceus*, of which the snakes' heads are stippled, and the bodies twisted round the staff. He has curly hair, a laurel-wreath with lotos-flower (?) in the middle, and wings on his head, and wears a chlamys over l. arm.

Ht. 2¾ in. Strangford Coll., 1864. Right foot and right fore-arm lost; rude.

1208. **Hermes.** Stands on r. leg, with l. foot drawn back, looking to his r., holding out a purse in r. hand, in l. a winged *caduceus* ; he wears a winged *petasos* and chlamys over l. arm ; at his r. side is a cock.

Ht. 2⅛ in. From Torre Annunziata. Bequeathed by Sir. W. Temple, 1856. Much corroded.

1209. **Hermes.** He stands on l. foot, the r. drawn back, looking to his l. ; he wears *petasos,* chlamys fastened with a brooch on l. shoulder, and sandals.

Ht. $4\frac{3}{4}$ in. Payne Knight Coll. (lx. 2). Both arms cut away from above the elbows.

1210. **Hermes.** Stands on l. leg, leaning slightly on r. side, and has held a *caduceus* in l. hand ; his hair is arranged in two rows of curls in front, and he wears winged *petasos* and chlamys fastened with a rosette on r. shoulder, twisted over l. arm.

Ht. $4\frac{3}{8}$ in. Right arm broken off at elbow.

1211. **Hermes.** Stands on r. leg, looking to his l., with r. hand on hip ; l. hand is raised and has held some object. He wears a winged *petasos* and chlamys fastened with a brooch in front ; the wings are broken.

Ht. $3\frac{7}{8}$ in. Towneley Coll. Patina.

1212. **Hermes.** He stands on r. leg, the l. slightly advanced, looking down to his r. ; he wears a winged *petasos* (the wings broken), and holds out a *patera* in r. hand ; the l. has held some object now wanting.

Ht. $3\frac{1}{2}$ in. Castellani, 1873.

1213. **Hermes.** He stands with l. foot drawn back, looking down to his r., his body leaning over to the l. ; he wears winged *petasos* with an ornament in front, and chlamys over l. arm, and holds out a purse in r. hand and a *caduceus* in l.

Ht. $3\frac{1}{4}$ in. Hamilton Coll. 76.

1214. **Hermes.** He stands with r. leg advanced, looking round to his l. ; he wears *petasos,* and chlamys twisted round l. arm, and may have held a *caduceus* in l. hand. On the back and thigh is an inscription inlaid in silver, in late Greek characters, but unintelligible.

Ht. $4\frac{1}{2}$ in. Payne Knight Coll. (lx. 23). Right arm, left fore-arm, and legs from the knees lost ; very coarse.

1215. **Hermes.** Stands on l. leg, with face upturned to his l., and l. hand lifted to forehead ; he wears a winged *petasos,* and holds in r. hand an object like the sheath of a sword.

Ht $2\frac{1}{2}$ in.

1216. **Hermes.** He looks to his r., and holds a purse in r. hand and a *caduceus* in l. ; he wears a winged *petasos, endromides,* and large chlamys covering the whole body.

Ht. $2\frac{1}{2}$ in. Towneley Coll.

1217. **Type of Hermes,** probably an athlete. He stands on r. leg, looking down to his r., with r. arm by his side; the l. hand has held out a spear or *caduceus*, and the r. may have held a purse. His hair falls in waves round the face; the eyes have been inlaid.

Ht. 5½ in. Payne Knight Coll. (xlvi. 12). The attitude is not unlike that of the Doryphoros of Polycleitos.

(*b*) Seated Types.

1218. **Infant Hermes** seated with r. leg extended and l. leg drawn up, turning slightly to his l.; he has a smiling expression, and wears a winged *petasos*. The eyes have been inlaid, and the r. hand has rested on r. thigh; the l. appears to have held some object.

Ht. 2⅝ in. Castellani, 1873. Right hand broken, and right leg partly restored. In good condition; patina.

1219. **Hermes** seated on a rock, looking to his r.; he has closely-curling hair, in which are wings (one broken), and sandals with wings or flaps. His r. hand holds a purse, and rests on his r. knee; his l. rests on a tortoise at his side.

Ht. 3⅞ in. Towneley Coll. Patina; rude Roman work.

1220. **Hermes** seated on a rock, looking to his r., with r. leg drawn up; his r. hand has held a *caduceus*, and rests on r. knee; his l. has rested on the rock. He has a youthful face, and wears a chlamys wrapped round l. arm, fastened with a brooch on r. shoulder, and laced-up boots with wings attached.

Ht. 8½ in. In the top of the head is a nail; the rock is modern.

1221. **Hermes.** He is seated, with r. foot drawn up, looking to his l; he wears a *petasos*. His r. hand rests on his knee and holds a purse; his l. has held out a *caduceus*.

Ht. 3½ in. From Torre Annunziata. Bequeathed by Sir W. Temple, 1856. Rather coarse style.

1222. **Hermes** seated on a rock, with face nearly to front; he holds out l. hand with two fingers extended (the thumb lost). He has curly hair, and wears a winged *petasos*, and chlamys fastened with a brooch on r. shoulder.

Ht. 5¼ in. Hamilton Coll. 167. Found near Mt. Vesuvius. Legs below knees and right arm with purse restored. In the petasos a ring for suspension.

1223. **Hermes** seated, with l. foot extended and r. hand on knee; he wears a winged *petasos* and winged *endromides*.

Ht. 2½ in. Very rude; extremities slightly injured.

1224. **Type of Hermes,** reclining. A beardless figure reclining on l. elbow, with face turned upwards and drapery over lower limbs; in r. hand he holds up a purse, and in l. is a *caduceus*.

Length, $1\frac{3}{4}$ in. Ht. $\frac{3}{4}$ in.

1225. **Hermes** seated. He wears a winged *petasos* and chlamys fastened on r. shoulder and wrapped round l. arm.

Ht. $2\frac{1}{4}$ in. Hands and left foot lost; very rude.

1226. **Hermes** on eagle's back. He wears winged *petasos* and chlamys, and lies on the eagle's r. wing with l. hand round its neck; both its wings are spread.

Ht. $2\frac{1}{2}$ in. Hamilton Coll. 110.

1227. **Shovel** with figure of **Hermes** (?), or perhaps Phrixos. The handle ends in a lion's and a sheep's head; on the latter sits a beardless man in conical cap and boots, with r. hand raised as if shading his forehead, l. leg thrown over r., and l. hand placed on the sheep's head.

Length $14\frac{3}{4}$ in. Payne Knight Coll. Perhaps Etruscan work.

1228. **Bust of Hermes,** used as a weight. He is beardless, and has gracefully-curling hair, in which is an ivy-wreath tied with a ribbon, the ends of which fall on the shoulders; on his head is a winged *petasos*, and on the shoulders drapery. The lips are parted; the eyes have been inlaid.

Ht. 4 in. Payne Knight Coll. (lx. 19). *Spec. Ant. Sculpt.* ii. 57. On the top of the head is a loop; the *petasos* is punctured all over.

1229. **Bust of Hermes,** wearing flat *petasos*, ivy-wreath, and chlamys fastened on the shoulders.

Ht. $4\frac{3}{4}$ in. Rather coarse and worn. Has been used as a weight; ring in top of head with modern chain.

1230. **Hermes or Perseus,** bust of, broken from a statuette. The mouth is slightly open; the eyes have been inlaid.

Ht. $3\frac{3}{4}$ in. From Central Italy. Castellani, 1884 (*Sale Cat.* 454). Wings broken off side of head. Roman date.

1231. **Bust of Hermes,** issuing from the calyx of a flower; on the head, wings.

Ht. $2\frac{5}{8}$ in. Hamilton Coll. 37.

1232. **Terminal Figure of Hermes.** The head is beardless, and the hair curly in front; it terminates at the base of the neck, and all below is modern.

Ht. $4\frac{1}{4}$ in. Payne Knight Coll.

1233. **Head of Hermes.** He has curly hair and a winged *petasos*; in the ears are holes, and the pupils of the eyes are incised. Probably copied from a good Greek original.

Ht. $2\frac{1}{4}$ in. Payne Knight Coll. (lx. 8). In fine condition; good patina; broken from a bust.

1234. **Bust of Hermes.** Hair in close curls; chlamys over l. shoulder; over the forehead two projections.

Ht. 1¾ in. Sloane Coll. 1116.

1235. **Bust of Hermes,** resting on the calyx of a flower. Winged *petasos* and chlamys over l. shoulder; on the r. shoulder is a purse (?), stippled.

Ht. 1¼ in. Payne Knight Coll. (lx. 6). Poor style.

1236. **Bust of Hermes.** Winged *petasos*; shoulders draped. The bust rests on a globe, and may represent some member of the Roman Imperial family.

Ht. 1¾ in. Payne Knight Coll. (lx. 20). Poor style and in bad condition.

1237. **Bust of Hermes,** forming a balance-weight, with chain attached; draped, with short curly hair, in which are wings.

Length 4¾ in.

1238. **Bust of Hermes,** as before; no chain.

Ht. 1⅛ in. Payne Knight Coll.

1239–1241. **Three Busts of Hermes,** as before.

Ht. of one, 1⅛ in.; of the others, 1 in.

I. HERACLES (1242–1325).

1242. **Heracles, Asclepios, and a Centaur.** The **Centaur** is between the other two, and squats on his hind-legs with fore-legs advanced; he has rough hair and beard, and holds a *cornucopia* on l. shoulder with both hands. On his r. is **Heracles**, with l. hand placed on the Centaur's r. fore-leg, r. leg advanced and l. drawn back, r. arm extended; he is bearded, with lion's skin over l. shoulder, and looks round at the Centaur. On the l. of the Centaur is **Asclepios,** with l. hand raised to his chin, holding out in r. hand some object now broken; he wears long chiton, himation, and sandals, and his l. elbow rests on a staff round which a snake is twisted. The type of his features is the same as the head in the Elgin Room (*Brit. Mus. Cat. of Sculpture*, i. No. 550).

Ht. 9⅜ in. Payne Knight Coll. (xix. 1). *Spec. Ant. Sculpt.* i. 75; Vaux, *Handbook to Brit. Mus.* p. 410; Reinach, *Repertoire*, ii. p. 693, No. 4. Heracles' right hand and right leg from knee are lost.

1243. **Heracles,** the infant, strangling the snakes. He squats on his r. knee, with head bent down, looking to his l.; in either hand he holds the neck of a snake, and each snake is twisted round one of his legs. He has an infantile chubby face. This group is probably from the top of a cista or vase (cf. No. 747); the composition is triangular.

Ht. 3½ in. Length 7 in. Ephesus, 1897. For the subject compare *Journ. Hell. Stud.* xvi. p. 146. Left hand injured; one snake injured and corroded; rather coarse work.

1244. **Heracles** reclining. He reclines on his l. side, resting on his l. elbow; below him is the lion's skin, spread on rocky ground. He is bearded, and looks down to his r.; in his l. hand, which is restored, he holds a cup, and in the r., which rests on his r. thigh, a thick woollen fillet, such as occurs on r.-f. vases in banquet scenes (*e.g.* E 49, 53, 54, in Brit. Mus.). His l. foot is doubled under the r.; the attitude is similar to that of a relief at Brocklesby Park, which has been identified as the work of Scopas Minor (*v. infr.*).

Length $4\frac{1}{4}$ in. Ephesus, 1897. Corroded. A similar fillet is carried by Heracles in a relief in Gerhard, *Ant. Bildw.* pl. 112, fig. 3, and worn round his neck, *ibid.* fig. 1. For the type, see No. 1313 and *Röm. Mittheil.* xii. (1897), p. 60; it is there referred by Loewy to the *Hercules Olivarius opus Scopae minoris* of an inscription recently found in Rome (*Notizie degli Scavi*, 1895, p. 458).

1245. **Heracles.** He stands on r. foot, the l. drawn back, looking to his l.; in r. hand he brandishes his club behind his head, in l. he holds out an apple or pomegranate. He is beardless, and his hair is arranged in elaborate curls over the forehead; he wears the lion's skin over his head and l. arm, the paws tied in front. The club and lion's skin are stippled, and the flowing mane is indicated on the latter, the end of which is restored.

Ht. $12\frac{1}{4}$ in. Rather barbaric work.

1246. **Heracles.** Similar to the last; hair in somewhat flatter curls over the forehead; no stippling on club or skin, and mane not indicated.

Ht. $12\frac{3}{4}$ in. Right arm repaired.

1247. **Heracles.** He stands on r. leg, looking to his r., with l. hand on hip; in r. hand he holds out a *cornucopia* full of fruits. He is beardless, with short curly hair and fillet, and lion's skin hanging down over l. shoulder; a belt passes over r. shoulder, with a quiver attached under l. arm (part broken off); the handle of his club remains in l. hand.

Ht. $11\frac{3}{4}$ in. Payne Knight Coll. (xlvi. 13). Left foot restored. Rudely executed, but probably copied from some celebrated Greek original.

1248. **Heracles.** He stands on r. leg, holding in r. hand one of the horns of Acheloös, in l. an apple from the garden of the Hesperides; he is beardless, and wears the lion's skin over his head and l. arm, the paws tied in front. Ancient base with relief of a lion seated to l., with one paw raised, thrice repeated. PLATE XXIII.

Ht. $12\frac{1}{2}$ in. Castellani, 1873. The base appears to have belonged to a tripod. The proportions of the figure are long.

1249. **Heracles,** from the handle of a vase. He stands on l. leg, and looks downwards; he is beardless, with smooth curls, club in r. hand resting on the ground, and three apples from the garden of the Hesperides in l.; the type is that of a youthful Greek athlete. The figure stands on a base, and forms the central part of the handle, which ends below in an open-work palmette, and above in a floral ornament with double volutes.

Ht. of figure, $6\frac{1}{2}$ in.; of the whole, $9\frac{7}{8}$ in. Payne Knight Coll. *Spec. Ant. Sculpt.* i. pl. 38; Reinach, *Répertoire*, ii. p. 214, No. 3.

1250. **Heracles.** He stands on r. leg, brandishing club in r. hand behind his head ; in l. he holds three apples as in last. He is beardless, and wears a fillet with lotos-flower over the forehead, and lion's skin on l. arm.

Ht. 7⅜ in. Hamilton Coll. 177 E. Club and legs below knees restored.

1251. **Heracles.** Stands on r. leg, with l. foot advanced ; he is beardless, and wears the lion's skin on l. arm ; in r. hand he brandishes his club behind his head.

Ht. 4¼ in. Castellani, 1873. Fine green patina.

1252. **Heracles.** He stands as if advancing, with head turned to his l., r. leg advanced, and l. drawn back ; his r. hand is held up as if brandishing his club (now lost). He is beardless, and has carried the lion's skin on l. arm.

Ht. 4¼ in. From Torre Annunziata. Bequeathed by Sir W. Temple, 1856. Left arm and both feet lost.

1253. **Heracles.** He stands on r. leg, with r. hand on hip ; he is beardless, and wears a fillet, and lion's skin hanging from l. arm ; in l. hand he has held a club.

Ht. 4 in. Blacas Coll., 1867. Ancient base.

1254. **Heracles.** He stands on l. leg, looking to his r., the body inclined to r. ; in l. hand his club, r. hand on hip. He is beardless, and wears a fillet and lion's skin over l. arm.

Ht. 3½ in. Presented by General Meyrick, 1878. Small ancient base.

1255. **Heracles.** He stands with l. leg advanced, looking to his l., the body inclined forward ; in l. hand he holds a snake (?), which he is about to strike with club brandished in r. hand behind his head. He is beardless, with close-curling hair, and carries the lion's skin over his l. arm ; the lower end of the club is set in a sort of ferrule.

Ht. 7 in. Castellani, 1873. The head is well rendered.

1256. **Heracles.** He advances on r. leg, the l. foot drawn back, looking to his l. ; he is beardless, and holds out the lion's skin like a shield on l. arm ; in r. hand he has held a club.

Ht. 7⅝ in. Castellani, 1873.

1257. **Heracles.** He stands on r. leg, with both feet flat on the ground, holding up his club in r. hand ; he is beardless, and of very attenuated proportions ; he carries the lion's skin in l. hand and round l. arm.

Ht. 8½ in. Bequeathed by Miss Auldjo, 1859. Very rude and barbaric work ; probably late Etruscan.

1258. **Heracles.** He stands on r. leg, the l. slightly advanced, holding his club in r. hand resting on the ground, and in l. three apples from the gardens of the Hesperides; he is beardless and wears the lion's skin over head and l. arm, the paws tied in front.

Ht. $4\frac{1}{4}$ in. Blacas Coll., 1867. Much corroded and worn.

1259. **Heracles.** He stands on r. leg, the l. drawn back, looking to his r.; in r. hand he holds out an apple, in l. is his club (broken). He is beardless, and wears the lion's skin, as the last.

Ht. $3\frac{3}{4}$ in. Feet restored.

1260. **Heracles.** He stands on r. leg, holding his club in r. hand, and in l. a pomegranate; he is beardless, and wears the lion's skin as before.

Ht. $3\frac{5}{8}$ in.

1261. **Heracles.** He stands on r. leg, the l. slightly advanced; his r. hand rests on his club, and in l. is an apple from the gardens of the Hesperides. He is beardless, and wears the lion's skin as before, the mane being indicated down the back behind.

Ht. $4\frac{1}{2}$ in. From Corfu. Woodhouse Coll., 1868. Patina.

1262. **Heracles.** He is advancing on l. foot, looking slightly to his l.; in r. hand he holds up his club to strike the serpent held in his l.; the upper part of both club and serpent broken off. He is beardless, and wears the lion's skin as before, on which the mane is indicated.

Ht. $4\frac{3}{4}$ in. Very barbaric.

1263. **Heracles.** He is beardless, and looks to his r.; r. hand on hip; l. has held his club. He wears the lion's skin as usual, the hair on which is indicated all over.

Ht. 6 in. Payne Knight Coll. (lxxxiv. 1). Right leg broken off above knee.

1264. **Heracles.** He stands with r. foot advanced and l. drawn back, looking to his l.; he brandishes his club in r. hand behind his head, with which he is about to strike a serpent held in l. hand. He is beardless, and wears the lion's skin as usual.

Ht. $4\frac{3}{4}$ in. Castellani, 1873. Head of serpent broken off. Thick coarse work.

1265. **Heracles.** He steps forward with r. leg advanced and l. drawn back; his r. hand raised above his head has held his club (now wanting) with which he is about to strike at a serpent held in l. hand (also wanting). He is beardless, and wears the lion's skin in the usual fashion; under l. arm is a quiver (?).

Ht. $4\frac{1}{4}$ in. Payne Knight Coll. (lxxxiv. 2). Feet restored; attenuated proportions.

1266. **Heracles.** He stands on r. leg, looking to his r., with r. hand on hip ; l. hand on his club, which rests on the ground. He is beardless, and wears the lion's skin in the usual fashion, with mane fully indicated.

Ht. $5\frac{7}{8}$ in. Small ancient base.

1267. **Heracles.** He stands on l. leg, looking to his r. ; in l. hand he has probably held the apples from the garden of the Hesperides. He is beardless, and wears the lion's skin in the usual fashion ; the mane is carefully indicated.

Ht. $4\frac{1}{2}$ in. Blacas Coll., 1867. Right arm and both feet lost ; probably late Etruscan work.

1268. **Heracles.** He stands with l. foot drawn back, resting r. hand on hip ; in l. he has held out a cup (?) ; he is beardless, and wears the lion's skin as usual.

Ht. 6 in. Presented by A. W. Franks, Esq., C.B., 1888. Much worn ; green patina.

1269. **Heracles.** He stands on l. leg, with r. hand on hip, holding a strigil in l. hand ; he is beardless, and wears a fillet, and lion's skin over l. arm. The attitude suggests that the figure has been copied from a good Greek original.

Ht. $6\frac{1}{8}$ in. Holes through the feet.

1270. **Heracles** (Hercules Bibax). He stands on r. leg, looking down to his r. ; in r. hand he holds out a *cantharos*, in l. his club, resting against his arm. He is beardless, with hair curly in front, fillet rising to a point over the forehead, and lion's skin over l. arm.

Ht. $8\frac{1}{4}$ in. ; without the base, $6\frac{7}{8}$ in. Payne Knight Coll. (obtained from Sir W. Hamilton). Has suffered from over-cleaning. Ancient base, on which is an ivy-tendril inlaid in silver.

1271. **Heracles** (Hercules Bibax). He stands on r. leg, holding out a *cantharos* in r. hand, in l. his club resting against his arm ; he is beardless, and his hair is waved ; on his l. arm hangs the lion's skin, stippled.

Ht. 6 in. Towneley Coll. Very rude ; ancient base, inlaid with an ivy-leaf in silver, but not belonging to this statuette.

1272. **Heracles** (Hercules Bibax) reclining. His figure is boyish ; he reclines on his l. side, wearing the lion's skin over head and l. arm, tied in front. In r. hand he holds his club (broken), in l. a *cotylè* ; his l. leg is drawn up under the r.

Length 3 in. Ht. $1\frac{3}{4}$ in. Payne Knight Coll. (xlvi. 10).

1273. **Heracles.** He stands with l. foot advanced, as if moving to l., looking to his l. ; his r. hand is raised, and has probably held his club ; he is beardless, and holds out l. arm with the skin spread over it as a shield.

Ht. $3\frac{3}{4}$ in. Rude and barbarous.

1274. **Heracles.** As the last.

Ht. 4 in. From Santa Maria di Capua. Bequeathed by Sir W. Temple, 1856.

1275. **Heracles.** As the last two, but moving to r. and looking to the front.

Ht. $4\frac{3}{4}$ in.

1276. **Heracles.** He stands with l. leg advanced, holding up his club in r. hand; he is beardless, with straight hair and a fillet, and over his l. arm is the lion's skin; in l. hand he has held some object.

Ht. $3\frac{7}{8}$ in. Barbarous work.

1277. **Heracles.** He stands with l. leg drawn back, in r. hand a horn, in l. a cake or fruit; he is beardless, and his hair is curly in front; above his forehead is an ornament, and over his l. arm he carries the lion's skin.

Ht. $3\frac{1}{8}$ in. Hamilton Coll. 49. Rude work.

1278. **Heracles.** He stands with r. leg slightly drawn back; his r. hand is raised and has probably held a club, and his l. is extended, and has held some object; he is beardless, and carries the lion's skin over l. arm.

Ht. $6\frac{7}{8}$ in. Right hand and foot restored.

1279. **Heracles.** He stands with l. leg advanced, holding up his club in r. hand; his l. hand is extended with open palm. He is beardless, and the lion's skin (somewhat conventionalised) hangs over his l. arm

Ht. $4\frac{1}{2}$ in.

1280. **Heracles.** He looks down to l., holding out a bow and arrow in l. hand; his r. hand has held up his club. He is beardless and has straight hair; over his l. arm hangs the lion's skin, with the mane indicated. The figure is sturdy and thickly-proportioned.

Ht. $4\frac{1}{2}$ in.

1281. **Heracles.** He stands with l. leg drawn back, holding out a *patera* in r. hand; in l. he has held some object. He is beardless, with straight hair, round which is tied a band with two horns in front; over his l. arm hangs the lion's skin.

Ht. $5\frac{3}{4}$ in. Castellani, 1873.

1282. **Heracles.** He stands with l. leg slightly advanced, looking to his l.; in either hand he has held some object; he is beardless, and wears the lion's skin over l. arm.

Ht. $5\frac{1}{4}$ in. Bequeathed by Miss Auldjo, 1859.

1283. **Heracles.** He stands with club in r. hand resting on the ground; he is beardless and wears a fillet and the lion's skin tied in front; in his l. hand is a horn (?).

Ht. $2\frac{5}{8}$ in. In semi-relief; coarse style.

1284. **Heracles.** He stands on l. leg, the body inclined to r.; he is beardless, and wears the lion's skin with paws tied in front.

Ht. 3 in. Very rude and worn; feet lost.

1285. **Heracles.** He stands with feet close together, the l. advanced, arms extended, with drapery over them ; he is beardless.

Ht. $2\frac{1}{8}$ in. Very rude and worn.

1286. **Heracles.** He is beardless and wears the lion's skin tied in front ; r. hand on thigh, in the l. a club.

Ht. $3\frac{1}{2}$ in. Legs from above the knees lost.

1287. **Heracles.** He stands on r. leg, with r. hand on hip ; he is beardless, with curly hair and lion's skin over l. arm ; in l. hand his club.

Ht. $3\frac{3}{4}$ in. Rude and worn. Ancient base.

1288. **Heracles.** He stands with l. foot slightly advanced, and has held up club in r. hand and some other object in l. ; he is beardless, and over his l. arm and shoulders is the lion's skin (?).

Ht. $3\frac{7}{8}$ in. Rude and worn.

1289. **Heracles.** He stands on r. leg, holding his club in r. hand, resting on the ground ; he is beardless, with curly hair, and wears the lion's skin over head and l. arm and tied round neck.

Ht. $3\frac{3}{4}$ in. Left hand lost. Small ancient base ; two loops at back for fixing to some object.

1290. **Heracles.** He looks down to r., and holds his club in r. hand, resting on the ground, and bow in l. ; he is beardless, with close-curling hair, and wears a himation over l. shoulder and round lower limbs.

Ht. 4 in. Ancient base.

1291. **Terminal Figure of Heracles.** He is bearded, and wears a wreath and the lion's skin over his head, and wrapped all round his body, enveloping his arms, like a himation ; in l. hand is his club. PLATE XXX.

Ht. 6 in. Halicarnassos, 1896. Good work ; details of lion's skin very carefully rendered. At the bottom is a piece for insertion into a socket. For the type cf. the statue at Sparta in *rosso antico* (Roscher, *Lexikon*, i. p. 2170, *s.v.* ; Daremberg and Saglio, iii. p. 122, fig. 3802), which this figure closely resembles ; also a chalcedony figure in Reinach, *Pierres Gravées*, pl. 20 (= Gori, *Mus. Flor.* i. 40).

1292. **Heracles.** He stands on r. leg, looking to his l, with r. hand on hip and l. arm supported by his club, which rests on the ground, the handle under the armpit ; the club is covered by the lion's skin, and between the handle and his side is part of a quiver (?). He is bearded, and wears a twisted fillet on which are three rosettes, the ends falling on his shoulders ; in l. hand he appears to have held some object. The eyes are incised.

Ht. $2\frac{7}{8}$ in. Payne Knight Coll. (xlvi. 2). This figure seems to be a replica of the Farnese Heracles by Glycon, except that the motive of the right hand is different.

1293. **Heracles.** He stands with l. foot advanced and r. hand on hip, his l. arm supported by the club, which rests on the ground with the lion's skin over it. He is bearded, and wears a wreath tied with ribbons falling on the shoulders.

Ht. $5\frac{1}{8}$ in. Payne Knight Coll. (xlvi. 1). Type as last. Patina ; flat ancient base.

1294. **Heracles.** He stands on r. leg, looking to his r., with r. hand extended and club in l. ; he is bearded, and wears a wreath of laurel or wild olive, tied with a ribbon, the ends of which fall on his shoulders ; over his l. arm hangs the lion's skin.

Ht. $4\frac{1}{2}$ in. Castellani, 1873. Right hand lost ; rather rough work.

1295. **Heracles.** He stands with r. foot slightly advanced, and r. hand extended, with open palm, club in l. hand resting against his arm ; he is bearded, and wears the lion's skin, which is stippled all over, hanging over l. arm.

Ht. $2\frac{1}{2}$ in. Hamilton Coll. 78.

1296. **Heracles.** He stands on l. leg, looking up to his r. at some object which he has held up in r. hand ; he is bearded, and wears drapery (?) round his l. arm ; in l. hand his club.

Ht. $1\frac{3}{4}$ in. Blacas Coll., 1867. Right fore-arm wanting.

1297. **Heracles.** He stands on l. leg, looking down to his l. ; his r. hand rests on his hip, and holds a club (the greater part lost). He is bearded, and carries the lion's skin over l. arm ; he wears a poplar-wreath (?).

Ht. $3\frac{1}{4}$ in. From Anzi, Basilicata. Bequeathed by Sir W. Temple, 1856. Left hand lost, and right leg restored ; corroded and in bad condition.

1298. **Heracles.** He stands with r. leg advanced, body and l. foot thrown back, looking down to his r. ; both hands are held up ; in r. has been a club, in l. a cup ; he wears a laurel-wreath tied with a ribbon, the ends of which fall on his shoulders.

Ht. $5\frac{7}{8}$ in. Hollis Coll.

1299. **Heracles.** He stands on r. leg, looking to his r. ; he is bearded, and wears a fillet ornamented with three rosettes, the ends falling on his shoulders.

Ht. $3\frac{3}{4}$ in. Both hands restored, the right incorrectly.

1300. **Heracles.** He stands on l. leg, looking to his r., his body slightly thrown back ; his r. hand appears to have held a cup, and in l. he holds his club head downwards. He is bearded, and wears a fillet, the ends of which hang over his shoulders ; on his l. arm is the lion's skin.

Ht. $2\frac{1}{4}$ in. Payne Knight Coll. (xlvi. 7).

1301. **Heracles.** He stands on l. leg, looking to his r. ; his l. hand is raised, with bent fingers, and has probably held a spear ; he is bearded, and wears the lion's skin over his head, the forepaws knotted in front.

Ht. $3\frac{3}{4}$ in. Blacas Coll., 1867. Coarse style ; right hand broken off.

1302. **Heracles.** He stands on l. foot, looking down to his r., with r. leg advanced ; he is bearded, and wears a fillet tied at the back ; in l. hand he has held some object at his hip.

Ht. 7 in. Payne Knight Coll. (xlvi. 18). Right arm broken off; has been fitted on with a dowel. Very coarse and bad art ; has probably ornamented some piece of furniture.

1303. **Heracles.** He stands on r. leg, looking to his l. ; he is bearded, and wears a wreath tied with a ribbon, the ends of which fall on his shoulders ; over his l. arm is the lion's skin. **Plate XXVII.**

Ht. 6 in. From Rimini. Castellani, 1873. Hands broken off.

1304. **Heracles** (?). He stands with l. leg bent, looking to his l. ; he is bearded, and wears a chlamys twisted round l. arm ; in l. hand he holds out a bird, the head of which is lost.

Ht. $3\frac{7}{8}$ in. Right leg from above knee and right hand lost.

1305. **Heracles.** He stands on r. leg, with r. hand extended ; in l. hand his club, and over l. arm the lion's skin.

Ht. $2\frac{3}{8}$ in. Said to be from Macri in Lycia ; obtained from Aleppo in 1862. Right foot lost.

1306. **Heracles** (Hercules Mingens). He stands with both knees bent, as if intoxicated ; his r. foot is drawn back, and he looks down to r. He is bearded, and wears a pine-wreath tied with a ribbon, the ends of which fall on his shoulders ; he holds his club in l. hand over his shoulder.

Ht. $3\frac{3}{8}$ in. Payne Knight Coll. (xlvi. 8).

1307. **Heracles** (Hercules Mingens). As the last, except that his r. foot is not drawn back, and he has no wreath.

Ht. $2\frac{1}{8}$ in. Rude style.

1308. **Heracles** (Hercules Mingens). As the last.

Ht. $1\frac{7}{8}$ in. Towneley Coll. Feet lost.

1309. **Heracles** (Hercules Bibax). He stands on r. leg, looking to his r., with club in l. hand, resting against his shoulder ; in r. he holds out a *cotylè*. He is bearded, and carries the lion's skin over l. arm ; he wears a fillet, the ends of which fall on his shoulders.

Ht. $2\frac{7}{8}$ in. Payne Knight Coll. (xlvi. 6).

1310. **Heracles** (Hercules Bibax). He stands on r. leg, looking to his r., with club in r. hand pointing downwards, and *cotylè* in l. ; he is bearded and carries the lion's skin over l. arm ; he wears a twisted fillet ornamented with two rosettes, the ends of which fall on his shoulders.

Ht. 4 in. Hamilton Coll. 82. Modern marble base, on the front of which is attached an antique comic mask with an elaborately-arranged wig.

1311. **Heracles** (Hercules Bibax). He stands with r. leg advanced, his body thrown back and resting on l. foot; in r. hand he brandishes his club over his shoulder, and in l. he holds out a *cotylè*; he is bearded and looks to his r.

Ht. 3 in. Blacas Coll., 1867.

1312. **Heracles** (Hercules Bibax). He is seated on a rock, over which is spread the lion's skin, falling over his r. thigh; his legs are wide apart, the l. foot advanced, and l. hand has been extended. He is bearded, and looks down to r., holding a cup in r. hand on r. knee.

Ht. $1\frac{7}{8}$ in. Obtained in the East by Lord Odo Russell. 1863. Left arm broken. The type is that of Heracles Epitrapezios (see *Journ. Hell. Stud.* pl. 25, iii. p. 240).

1313. **Heracles** (Hercules Bibax). He reclines on the lion's skin, resting on l. elbow, with r. hand on knee; in l. hand he holds a *cotylè*. He is bearded and wears a wreath; his l. leg is drawn up under the r., which is slightly bent.

Ht. $1\frac{1}{4}$ in. Length $2\frac{3}{8}$ in. From Sicily. Hamilton Coll. Surface unsatisfactory.

1314. **Heracles** (Hercules Bibax). He reclines on the lion's skin, resting on l. elbow, with l. leg drawn up under the r., which is slightly bent; his r. hand rests on r. knee, and in l. he holds a *cotylè*.

Ht. $\frac{3}{4}$ in. Length $1\frac{3}{8}$ in. Much worn and defaced; right arm broken.

1315. **Heracles.** He advances on l. foot, the r. drawn back; in r. hand he brandishes a club, and in l. he holds out some object; round his l. arm is wrapped the lion's skin (?).

Ht. $3\frac{1}{4}$ in. Payne Knight Coll. (xlvi. 20). Coarse style; patina.

1316. **Heracles shooting the Stymphalian birds** (?). He kneels on r. knee, drawing his bow (now lost) with r. hand.

Ht. 2 in. Very rude, and much worn and defaced.

1317. **Heracles seizing the Keryneian stag,** in relief. He has planted his l. knee on its shoulder, and seizes one of its antlers with l. hand, pulling its head back.

Ht. $3\frac{3}{4}$ in. Length $2\frac{5}{8}$ in. Hamilton Coll. The upper part of the relief is wanting; it has been attached to a piece of furniture.

1318. **Terminal Figure of Heracles** (?). He looks to r., is bearded and ithyphallic, and is wrapped in a himation.

Ht. $2\frac{3}{4}$ in. Payne Knight Coll. (xlvi. 14). Rude and worn; a hole in the top of the head.

1319. **Terminal Figure of Heracles,** head of. He is bearded and wears a fillet.

Ht. $1\frac{1}{4}$ in. Bequeathed by Sir W. Temple, 1856. Much worn.

1320. **Head of Heracles,** bearded, looking to his l., with closely-curling hair; eyes inlaid in silver (modern). The type is very similar to two marble heads in the Third Graeco-Roman Room (*Guide*, 1879, p. 64, No. 141, and p. 107, No. 203), and also allied to the Farnese Heracles; compare also the weight No. 2997.

Ht. $6\frac{7}{8}$ in. Surface much cracked and damaged; very much restored, especially the neck and beard, and one or two places on the head.

1321. **Bust of Heracles,** in high relief. He looks up to his l., with a pained expression; he is bearded, and wears a vine-wreath, tied with a ribbon which falls over his shoulders; at his r. side is his club.

Ht. $2\frac{7}{8}$ in. From Gabii; found by Gavin Hamilton. Payne Knight Coll. (xlvi. 3). Has been fixed to some furniture.

1322. **Bust of Heracles.** He looks up to his r.; he is bearded, and wears a vine-wreath; over his l. shoulder is a modern fawn's skin. The eyes have been inlaid.

Ht. $4\frac{3}{4}$ in. Payne Knight Coll.

1323. **Mask of Heracles.** He is bearded, with curly hair, and lion's skin drawn over his head; the lion's mane is partly indicated, and the hair and beard carefully rendered. Has been attached to some object.

Ht. $1\frac{5}{8}$ in.

1324. **Head of Heracles,** bearded, broken off from some object.

Ht. $1\frac{1}{8}$ in. Good work.

1325. **Bust of Youthful Heracles.** He is beardless, with short curly hair, carefully rendered, and wears the lion's skin over l. shoulder; he looks to his l.

Ht. $2\frac{1}{8}$ in. Towneley Coll.

II. MISCELLANEOUS DEITIES AND HEROIC FIGURES (1326–1582).

J. DIONYSOS, SATYRS AND MAENADS (1326–1428).

1326. **Youthful Dionysos.** He stands on r. leg, the l. foot placed on the root of a tree (of wood, and modern), with r. arm extended from the shoulder; his hair is waved each side and gathered in a knot at the nape of the neck, with a curl on each shoulder; he wears an ivy-wreath with berries, and sandals. The eyes have been inlaid with enamel or precious stones. The figure is fleshy, but the hair and ivy-wreath are finely rendered; the head is not unlike the colossal head of Aphroditè, No. 266, being of an androgynous type.

Ht. $23\frac{3}{4}$ in. Payne Knight Coll. (xi. 5). *Spec. Ant. Sculpt.* i. pl. 74; Mansell, *Brit. Mus. Photographs*, No. 874; Reinach, *Repertoire*, ii. p. 118, No. 3. Left arm lost, and nearly all of the right arm; other slight injuries. Purchased by Payne Knight in a broker's shop in London. The arms had been restored in wood.

1327. **Youthful Dionysos.** He stands on l. foot, with r. foot drawn back, and holds a *thyrsos* in r. hand ; he has a childish chubby face, and curly hair in which is an ivy-wreath with berries, tied at the back ; over his l. shoulder is a panther's skin. The eyes have been inlaid ; the head and panther's skin have been attached separately. The figure is finely modelled, and the metal, which is in admirable preservation, resembles in colour and condition the bronzes of Pompeii.

Ht. 18⅛ in. ; with the base, which is ancient, 20 in. From Pompeii (?). Bequeathed by Sir W. Temple, 1856. Mansell, *Brit. Mus. Photographs*, No. 875 ; Reinach, *Repertoire*, ii. p. 125, No. 1.

1328. **Dionysos.** A youthful, somewhat effeminate figure, with hair parted and rolled up all round the head, ivy-wreath with berries tied at the back, and remains of fawn-skin tied on l. shoulder ; r. hand raised, with fore-finger pointing upwards. The eyes have been inlaid with silver.

Ht. 20¾ in. From Porto Trajano. Castellani, 1873. Left arm, right leg from knee, and left foot lost.

1329. **Dionysos.** He stands on r. leg, looking down to his r., with l. hand raised to his shoulder, having probably held a *thyrsos* ; he is beardless, and his hair is gathered in a knot at the back. He wears a vine-wreath tied with a ribbon, the ends of which fall over his shoulders, and *endromides* with tops of panther's skin turned over ; over his l. shoulder is a panther's skin hanging down to the r. knee ; the eyes have been inlaid.

Ht. 9½ in. From one of the Ionian Islands. Castellani, 1873. Right arm lost. The body has been distorted by a wrench.

1330. **Dionysos.** He stands on r. leg, looking to his r., holding a bunch of grapes in r. hand ; his l. is raised, and has held a *thyrsos*. He is beardless, with long curls, and wears a vine-wreath with ribbon, the ends of which hang down, *endromides* with skin tops turned over, and a panther's skin over l. shoulder.

Ht. 4½ in. Castellani, 1873. Left foot lost.

1331. **Dionysos.** He stands on l. leg, with head inclined over r. shoulder ; his l. hand is thrown back over his shoulder, and in r. he holds an uncertain object. He is beardless, and wears an ivy-wreath, chlamys over shoulders, and sandals.

Ht. 4⅛ in. Payne Knight Coll. (xi. 2).

1332. **Dionysos** (?). He stands with r. hand over his head (which is inclined over r. shoulder), in the attitude characteristic of Apollo Lykeios (cf. *Brit. Mus. Cat. of Vases*, iv. F 311), holding a bunch of grapes in l. hand by his side ; he is beardless, and wears *endromides* and a panther's skin over l. shoulder.

Ht. 3⅜ in. Obtained by Sir C. Newton from Budrum, 1859. Attenuated proportions ; coarse barbaric work.

1333. **Dionysos.** He is represented as a boy, standing with r. foot drawn back, and holding out a *patera* in r. hand ; in the l. is a *thyrsos*, and the l. forefinger is extended. His hair falls in thick curls round his face, and he wears a fillet.

Ht. $4\frac{1}{8}$ in. Bequeathed by Sir W. Temple, 1856.

1334. **Dionysos.** He stands on r. leg, with l. foot drawn back, r. hand extended as if having held some object, and l. hand raised, having held a *thyrsos*. He looks to his r., and his hair is parted and waved and gathered in a knot at the back ; he is beardless, and wears a vine-wreath, fawn-skin over l. shoulder, and *endromides*. The eyes have been inlaid.

Ht. $6\frac{1}{4}$ in. 1838. Fingers of both hands and toes of left foot broken off.

1335. **Dionysos.** He stands on r. leg, with l. foot drawn back, looking down to his r. ; his r. hand is extended palm downwards and may have been pouring from an *oinochoè*. He is beardless, and has long curls falling on the shoulders, ivy-wreath and *endromides*.

Ht. $8\frac{1}{8}$ in. Payne Knight Coll. (xi. 4). Left arm lost.

1336. **Dionysos.** He stands on r. leg, with childish face slightly upturned to his r. ; he is beardless, and wears a wreath, panther's skin over l. shoulder, and *endromides*. In r. hand he holds a *cantharos* ; his l. has held a *thyrsos*.

Ht. $2\frac{3}{4}$ in. Hamilton Coll.

1337. **Infant Dionysos.** He stands on l. leg, looking down, holding a *cantharos* in r. hand ; his l. has held a *thyrsos*. He wears an ivy-wreath, panther's skin fastened on r. shoulder, and *endromides*.

Ht. $2\frac{1}{4}$ in. Payne Knight Coll.

1338. **Infant Dionysos.** He stands with r. foot slightly advanced, looking down to his r. ; he has curly hair with a knot over the forehead, and a panther's skin wrapped round his shoulders.

Ht. $2\frac{1}{2}$ in. Blacas Coll., 1867. Type resembling that of Eros.

1339. **Infant Dionysos.** He is dancing, with body inclined forward, and l. foot raised ; he has curly hair and wears an ivy-wreath tied with a ribbon, one end of which he holds up in r. hand.

Ht. $2\frac{3}{8}$ in. Castellani, 1873. Left hand broken off.

1340. **Infant Dionysos** seated on a rock. He looks down to his l., with legs drawn up and l. hand extended ; his r. hand rests on a club (?) : he wears a vine-wreath tied with a ribbon, the ends of which fall on his shoulders.

Ht. $2\frac{1}{4}$ in. From Rome. Castellani, 1873. Left fore-arm broken off.

1341. **Infant Dionysos** mounted on a female panther, astride on her back; he turns to his r., looking up, with l. leg extended behind, and l. hand on the panther's neck; he has long curls, and in r. hand holds out a basket full of grapes. The panther is seated on her haunches, with r. fore-paw raised, open mouth, and an ivy-wreath round her neck fastened with a sash.

Ht. $2\frac{3}{8}$ in. Castellani, 1873.

1342. **Infant Dionysos,** on ancient base. He is seated with l. leg doubled up, and looks round over l. shoulder, hugging a bunch of grapes in his arms; he is nude.

Ht. 2 in.; with base, 3 in. From Greece (?), 1865.

1343. **Bust of youthful Dionysos.** His head is slightly upturned to his r.; he wears a vine-wreath, and the pupils of the eyes are incised.

Ht. $3\frac{3}{4}$ in. Payne Knight Coll. (xi. 1). *Spec. Ant. Sculpt.* i. pl. 65.

1344. **Bust of Infant Dionysos.** He looks to his r.; he has curly hair arranged after the manner of Eros, and on each shoulder is a small wing. He wears a vine-wreath, and an ivy-wreath hangs from his neck; eyes inlaid with silver. Apparently a combination of the types of Dionysos and Eros.

Ht. $4\frac{1}{4}$ in. Towneley Coll. Surface injured by fire; back cut away, probably for attaching to some piece of furniture.

1345. **Bust of Dionysos.** He looks to his l., and is beardless; he wears an ivy-wreath, fillet, and panther's skin over l. shoulder, and a long curl hangs over r. shoulder.

Ht. $1\frac{1}{8}$ in.

1346. **Term of Dionysos.** He is bearded, and his hair is waved each side and falls in long tresses; he wears a fillet. On either side is a rectangular projection.

Ht. $2\frac{5}{8}$ in. From Anzi, Basilicata. Bequeathed by Sir W. Temple, 1856. Has been fitted to some object as an ornament; the back is cut away.

1347. **Term of Dionysos.** He is bearded, and has long hair gathered in a mass behind; on his head is a wreath. On each side of the term is a rectangular projection; on the front, nine bars inlaid in silver, with another down the centre; between the seventh and the eighth is an eye inlaid in silver.

Ht. $4\frac{3}{4}$ in. Presented by General Meyrick, 1878. In the top of the head is a hole.

1348. **Head of Youthful Dionysos.** He is beardless, and wears a fillet and ivy-wreath; the eyes have been inlaid.

Ht. $2\frac{1}{8}$ in. Hollowed out; has been used as a lock; in the top is a keyhole, and on either side is a ring for attachment.

1349. **Head of Dionysos.** He is beardless, and his hair is rolled up all round the head, with a tress hanging each side of the neck ; he wears an *ampyx* on which are three ring-shaped ornaments, probably once set with gems, and above it on each side projects a small horn. The hair is very carefully and smoothly rendered, and the whole has a somewhat archaic effect. The head is mounted on a modern term of *rosso antico*, round which hangs a modern vine-wreath.

Ht. 3 in. Payne Knight Coll. (xi. 9).

1350. **Head of Dionysos,** bearded, wearing a fillet ; the hair on the top of the head is treated as in the last example, with thick curls below ; the eyes are inlaid with silver, the pupils incised. The type would also suit Zeus or Poseidon.

Ht. $1\frac{1}{4}$ in. Castellani, 1873.

1351. **Head of Dionysos or Pan.** He looks downwards ; he is beardless, and wears a fillet and vine-wreath ; on his forehead are two upright horns curving back ; on either side of the head, a sort of floral pattern.

Ht. $2\frac{1}{4}$ in. Blacas Coll., 1867.

1352. **Head of Dionysos or Pan.** He is beardless, and has wavy hair and horns as the last ; the eyes have been inlaid.

Ht. $1\frac{1}{4}$. Payne Knight Coll. (xxxiii. 6). Patina.

1353. **Head of Youthful Dionysos** (?). He looks slightly to his l. ; he has long hair twisted into separate locks, and wears a fillet, and a skin over l. shoulder.

Ht. $2\frac{3}{8}$ in.

1354. **Mask of Dionysos,** in relief, which has been attached to the handle of a vase. He is beardless, and wears an *ampyx*, and ivy-wreath with berries ; he has wings (?) falling on either side of the face.

Height $3\frac{7}{8}$ in. 1851.

1355. **Pan.** He stands on r. leg on an ancient rocky base, with head thrown back, looking up to his l. ; he is bearded, and has goat's horns, ears, and legs ; below his chin are two long wattles. In r. hand he holds an *oinochoè* by his side ; in his l. he has held up some object.

Ht. $9\frac{1}{4}$ in. Fingers of both hands and tip of one horn broken ; otherwise in very fine condition and vigorous in style.

1356. **Pan.** He stands with l. leg advanced, playing on the *syrinx*, which he holds up to his mouth with his r. hand ; he is bearded and ithyphallic, and has goat's ears, horns, and legs with very shaggy hair. In l. hand he holds a *pedum*, and from his l. arm hang a goatskin bag and two bunches of grapes.

Ht. $2\frac{1}{2}$ in. Payne Knight Coll. (lxvi. 2).

1357. **Pan.** He leans against a hollow cylindrical support, with l. foot slightly advanced; he is bearded and ithyphallic, with goat's legs covered with shaggy hair; in r. hand a *pedum* resting on r. shoulder, and in l. a *syrinx* on which he is playing.

Ht. $3\frac{1}{8}$ in. Hamilton Coll. 189. The support may have been the handle of a knife.

1358. **Youthful Pan,** seated on a ram's head. He is seated with face the opposite way to the ram's, and has a childish face and goat's legs, and arms extended; the figure is very diminutive.

Ht. $2\frac{1}{4}$ in. Payne Knight Coll. Vaux, *Handbook to Brit. Mus.* p. 435.

1359. **Mask of Pan.** His beard falls in long wavy masses, and he has shaggy hair and goat's horns and ears, the horns long and curling over the forehead; the eyes have been inlaid.

Ht. $4\frac{1}{8}$ in. Patina. Has probably been attached as ornament to a vase.

1360. **Pan,** in relief. He is seated to l., beardless, with fillet, and skin (?) spread under him, in r. hand a *pedum*, r. leg twisted under l. On the l. is seen part of a column ornamented with a spiral pattern, on which is a *syrinx*.

Ht. 2 in.

1361. **Seilenos.** He stands with r. leg slightly advanced, looking down to his r.; he is beardless and very fat, with prominent belly. He wears a vine-wreath, and holds a cup in r. hand and a vase in l.

Ht. $5\frac{1}{4}$ in. From Apulia. Payne-Knight Coll. (xi. 6). Small flat ancient base.

1362. **Seilenos.** He kneels on a wine-skin with l. knee, r. leg resting on the ground, and looks up to his l.; he wears an ivy-wreath, and is bald except for three tufts of hair. A himation hangs over his l. shoulder; his r. hand is held out with fingers clenched, and his l. is extended with open palm.

Ht. 2 in. Hamilton Coll.

1363. **Seilenos.** He looks to l., and stands with l. leg crossed over r.; his r. hand is extended, and in l. he holds out a *patera*. His figure is squat, and he wears a wreath and drapery twisted round his loins.

Ht. $3\frac{1}{8}$ in. Blacas Coll., 1867.

1364. **Seilenos.** He moves forward, with r. leg advanced, holding a tambourine (?) in both hands; he wears a wreath, shaggy woollen garment or shirt over the upper part of the body, and drapery twisted round his loins.

Ht. $3\frac{5}{8}$ in. Payne Knight Coll.

1365. **Seilenos,** upper part of, on a base in the form of a panther's foot; a pair of recurved wings is attached to the back, and drapery is twisted round the loins.

Ht. $1\frac{5}{8}$ in. Payne Knight Coll. Very rude and much worn.

1366. **Seilenos,** upper part of, terminating below the navel in three vine-leaves turned downwards, below which is a panther's foot. He is bald, and wears an ivy-wreath and drapery twisted round waist; he has a flowing beard, and on his arms and body hair is indicated by incised lines; his hands are placed on his hips.

Ht. 8⅜ in. Payne Knight Coll. (lxxx. 5). Lower part much restored.

1367. **Seilenos,** upper part of, terminating in vine-leaves and panther's foot, as last. He is very fat, and has a long flowing beard and moustache, both with recurved ends; his hands rest on his hips. The back of the figure is covered with a vine-leaf, which terminates on the head in a double volute, pierced with three holes.

Ht. 1⅝ in. Payne Knight Coll. (lxxx. 6). Gori, *Mus. Etr.* pl. 60, figs. 2, 3.

1368. **Satyr** dancing. He stands on l. leg, with r. foot raised, the heel touching the l. knee; he looks upwards, and his hands are extended as if grasping something. He has a long pointed beard, fawn-skin partially plated with silver, and a fillet ornamented with three rosettes, each set with a garnet; the eyes are inlaid with silver.

Ht. 6 in. Very late and coarse in style.

1369. **Satyr** dancing. He rests on l. leg, with r. foot advanced; his r. hand is raised to his ear, and l. extended with palm open outwards; he is bearded and wears a fillet.

Ht. 4 in. Towneley Coll. Right foot lost; left leg repaired.

1370. **Satyr.** He is dancing, with face upturned, r. hand raised, and l. by his side; his legs are bent, and he is bearded.

Ht. 3⅛ in. Smyrna, 1885. Very rude; hole in top of head.

1371. **Satyr.** He stands on r. leg, looking to his r.; he is bearded, and holds in each hand some object now broken away.

Ht. 5⅞ in. Payne Knight Coll.

1372. **Satyr.** He moves forward, with l. leg advanced; he is bearded, and has drapery twisted round his loins; the eyes have been inlaid.

Ht. 2¼ in. From Santa Maria di Capua. Bequeathed by Sir W. Temple, 1856. Right foot lost, and top of head flattened.

1373. **Bust of Satyr.** He looks to r., and has a rough beard; he wears an ivy-wreath, and a goat-skin over r. shoulder, in the folds of which are fruits, which he holds up with l. hand; in r. hand is a *pedum* sloped over the shoulder. The eyes have been inlaid.

Ht. 4⅝ in. Payne Knight Coll. (lxxx. 2). The hollow at the back shows that it has been attached as an ornament to a piece of furniture.

1374. **Bust of Satyr.** He looks round to r., and wears an ivy-wreath and goat-skin knotted on l. shoulder; his beard falls in long stiff curls. On the head a few scattered locks of hair are incised, and on the arms and breast are tufts of hair indicated by incised lines; the pupils of the eyes are incised.

Ht. $4\frac{3}{4}$ in. Hollis Coll. 17. Has been applied as an ornament.

1375. **Bust of Satyr** with beard, ivy-wreath, and goat-skin as last; he is bald, and looks round to his r.

Ht. $3\frac{1}{2}$ in. Payne Knight Coll. (lxxx. 8). Has been applied as an ornament.

1376. **Bust of Satyr,** flat at the back. He looks to his l., and wears an ivy-wreath and goat-skin knotted on r. shoulder; he is bald, and his beard is arranged in thick curls; a fringe of hair is indicated on the goat-skin.

Ht. $3\frac{7}{8}$ in. Blacas Coll., 1867. Has been attached as ornament to furniture.

1377. **Bust of Satyr.** He looks up to his l., and wears a goat-skin and band over r. shoulder; he is bald, and his beard is arranged in long parallel curls. The eyes have been inlaid; on the r. shoulder and on the goat-skin are incised markings representing tufts of hair.

Ht. $3\frac{3}{8}$ in. Has been applied as an ornament; in good condition.

1378. **Bust of Satyr.** He looks to his l., and wears an ivy-wreath and goat-skin fastened on r. shoulder; he is bald, and his beard is arranged in loose curls; the ends of the ribbon fastening the wreath fall on the shoulders.

Ht. $4\frac{3}{8}$ in. Payne Knight Coll. (lxxx. 1). Has been applied as an ornament.

1379. **Bust of Satyr.** As the last except that the skin is fastened on l. shoulder, and there are no ends of ribbon on the shoulders.

Ht. $2\frac{7}{8}$ in. Towneley Coll. Flat at back; has been applied as an ornament.

1380. **Bust of Satyr.** He looks up to his r., and wears an ivy-wreath and fawn-skin over shoulders, fastened on the l.; his beard falls in straight curls, and the eyes have been inlaid.

Ht. $2\frac{1}{2}$ in. Blacas Coll., 1867.

1381. **Satyr.** He advances on l. leg, the r. foot drawn back, and carries an *askos* over l. shoulder, supporting it with r. hand behind his head, while he holds the mouth in l. hand; he is beardless, and has curly hair.

Ht. $3\frac{1}{4}$ in. Payne Knight Coll. (xxxiii. 3). The surface of the bronze is tooled.

1382. **Satyr.** He has been represented staggering under the weight of a wine-skin or vase now broken away; his r. hand is raised above his head and has supported the object carried, while the l. has supported it from below. He is beardless, and looks up to his l.; his hair is curly.

Ht. $5\frac{1}{4}$ in. From Torre Annunziata. Bequeathed by Sir W. Temple, 1856. Finely modelled; surface injured by over-cleaning. Left hand broken off; also fingers of right hand.

1383. **Satyr.** He advances on l. leg, holding with both hands above his head a stone which he is about to hurl down ; he is beardless, with curly hair.

Ht. 3⅝ in. Right foot injured.

1384. **Satyr.** He stands on r. leg, with head thrown back, looking to r. ; in r. hand is a *syrinx*, in l. a *pedum* carried over the shoulder. He is beardless, and wears a fawn-skin twisted round his body and passing over r. shoulder.

Ht. 5⅛ in. Hamilton Coll. 121.

1385. **Satyr.** He stands with r. foot crossed over l., having apparently leaned against some support ; he is beardless, and wears a large ivy-wreath, and panther's skin over r. shoulder ; his head is inclined to r.

Ht. 5 in. Payne Knight Coll. (xxxiii. 4). Right hand lost ; the left restored. Barbarous work.

1386. **Satyr.** He stands on r. leg, with l. foot raised, resting on a rock, looking to his l. ; his r. hand is raised to his forehead, with palm outwards, and l. hand extended. He is beardless, and wears an ivy-wreath, and panther's skin over l. arm.

Ht. 6⅛ in. ; with ancient base, 7½ in. Payne Knight Coll. (xxxiii. 2). Left arm repaired.

1387. **Satyr.** He stands on l. leg, looking slightly to his l., holding a flute (modern) in either hand ; he is beardless, and has thick curly hair falling on his shoulders, like a lion's mane.

Ht. 5 in. Hamilton Coll. 69. Right arm repaired ; surface somewhat suspicious.

1388. **Satyr.** He starts back, with hands held up in front of him as if they had held flutes ; his r. leg is bent and l. foot advanced. He is beardless, and looks to his l. For the type, cf. No. 269 (Marsyas).

Ht. 5⅛ in. Towneley Coll. *Ber. d. sächs. Gesellsch.* 1888, pl. 3, p. 294 ; Overbeck, *Gesch. d. gr. Plastik*,[4] i. p. 300, note 212. Very fine patina.

1389. **Satyr.** He stands with r. foot advanced and l. drawn back ; his body is thrown back, and he looks to his l. He is beardless, and has short horns over the forehead, and wears *endromides* with tops turned over ; his r. hand is slightly drawn back and holds a *patera*, and his l. is raised above his head and has held some object broken away. PLATE XXVIII.

Ht. 7⅛ in. Castellani, 1873.

1390. **Satyr,** springing from the calyx of a flower with recurved leaves, which rise nearly to the hips ; he is beardless, with curly hair ; in r. hand a *pedum*, with l. he holds an *askos* over l. shoulder.

Ht. 3¼ in. Blacas Coll., 1867.

1391. **Satyr,** springing at the hips from the calyx of a flower, below which is a panther's foot. He is beardless, with curly hair and fillet, and holds in either hand the paws of a kid which he carries on his shoulders; behind it is an ornament like a fleur-de-lys.

Ht. 6 in. Blacas Coll., 1867. Has ornamented a piece of furniture.

1392. **Satyr** issuing at the waist from the calyx of a flower; he has a youthful appearance, and looks to his l. He has curly hair, and in r. hand is a *pedum*, in l. a wreath; a fawn-skin is fastened on l. shoulder.

Ht. $2\frac{3}{8}$ in. From Rome. Castellani, 1873. Patina.

1393. **Bust of youthful Satyr.** He looks to r., and has curly hair, with ivy-wreath, wattles under the chin, and a goat-skin over shoulders; the eyes have been inlaid The bust rests on the calyx of a flower.

Ht. $3\frac{1}{2}$ in. Payne Knight Coll. (xxxiii. 1). *Spec. Ant. Sculpt.* ii. pl. 57. Patina.

1394. **Bust of youthful Satyr,** resting on the calyx of a flower. He has curly hair tied in a mass at the back of the neck, wattles on chin, ivy-wreath, and drapery fastened on l. shoulder; the pupils of the eyes are incised.

Ht. $3\frac{1}{4}$ in., with ancient base. Towneley Coll.

1395. **Head of youthful Satyr.** He is slightly bearded, and wears a pine-wreath; his mouth is open, and the pupils of the eyes are incised.

Ht. $3\frac{1}{2}$ in. Has suffered from over-cleaning, which gives it a modern appearance.

1396. **Bust of youthful Satyr.** The head is inclined to l., the hair is carefully rendered in smooth masses, and on the shoulders are two straps (?). The head is fixed on a modern term of *rosso antico*, on which hangs a modern vine-wreath.

Ht. $3\frac{3}{8}$ in. Payne Knight Coll. (xxxiii. 8). The eyes have been inlaid.

1397. **Terminal figure of youthful Satyr** (?). He turns slightly to l.; he has infantile features and smooth hair drawn up all round towards the top of the head; a goat-skin is fastened on the l. shoulder, the legs of which hang down.

Ht. $8\frac{3}{4}$ in. Towneley Coll. Gori, *Mus. Etr.* pl. 52, fig. 1. The head is that of a young Satyr, but the breasts are female.

1398. **Terminal figure of Satyr.** His head is inclined to r., looking to l; he is bearded, and wears a *polos*; on his l. arm is a goat-skin full of clusters of grapes. A hand is placed on his l. shoulder, with l. fore-arm, belonging to another figure, of which this had formed the support.

Ht. $2\frac{5}{8}$ in. Blacas Coll., 1867. Right arm lost; had been put on separately.

1399. **Terminal figure of youthful Satyr.** The term is inlaid with patterns of silver down the front, a kind of diaper with wave-border; it stands on a plinth of three steps and has an iron core; on the top of the head is a socket which has supported some object.

Ht. $5\frac{5}{8}$ in. 1895.

1400. **Head of youthful Satyr** (?). Rather long hair, and pointed ears.

Ht. 1⅝ in. Cast solid; barbaric in style.

1401. **Mask of youthful Satyr** (?). He has curling hair; the eyes have been inlaid.

Ht. 2⅛ in. Sloane Coll. 470.

1402. **Head of youthful Satyr,** set in a border.

Ht. 1¼ in. Hollow at the back; has been applied to a piece of furniture.

1403. **Head of youthful Satyr,** as the last.

Ht. 1¼ in. Towneley Coll.

1404. **Mask of youthful Satyr.** Hair twisted up on top of the head, with clusters of ivy-berries; eyes and teeth inlaid in silver.

Ht. 1¾ in. Bequeathed by Sir W. Temple, 1856. Patina.

1405. **Mask of Satyr or Aegipan.** Shaggy hair and beard, pointed ears, and goat's horns; *ampyx* and ivy-wreath. On the top of the head are two rings surrounded by a floral pattern.

Ht. 3⅜ in. Payne Knight Coll. Has been attached to some object.

1406. **Mask of Satyr,** bald and bearded.

Ht. ⅞ in. From Corfu. Woodhouse Coll., 1868.

1407. **Mask of Satyr,** bald and bearded, with ears projecting forward.

Ht. 1¼ in. Presented by General Meyrick, 1878.

1408. **Mask of Satyr.** Bearded, with top-knot on forehead.

Ht. 2¼ in. Has been fixed to some object.

1409. **Head of Satyr** in high relief, bearded.

Ht. 2½ in. Towneley Coll. Much corroded; has been attached to some object.

1410. **Head of Satyr** in high relief, bald and bearded; on the forehead, two clusters of ivy-berries.

Ht. 1 in. Coarse work.

1411. **Youthful Dionysiac head,** used as a weight. Round the head is an ivy-wreath.

Ht. 1¾ in.; with handle, 4 in. Found near Nimeguen, Holland, 1674. Payne Knight Coll. (xi. 2). *Spec. Ant. Sculpt.* ii. 35; Cuper, *Harpocrates*, in Poleni, *Thesaur. Ant. rom. graec. Suppl.* ii. p. 444. In the top is a hole; on either side a ring, to which a handle is fastened. Fine patina.

1412. **Bust of youthful Satyr,** in high relief. He has pointed ears and a panther's skin knotted on r. shoulder, the head of which lies over l. shoulder; on his breast are clusters of grapes.

Ht. 6 in. From Torre Annunziata. Bequeathed by Sir W. Temple, 1856. Has been attached to a piece of furniture.

1413. **Heads of Maenad and Satyr** conjoined, in high relief, forming a handle. The Maenad's head on the l. is covered with a close cap, round which is a crossed fillet punctured in a lozenge pattern; on the r. is the Satyr's head, with horns and thick clustering hair.

Ht. $4\frac{1}{2}$ in. From Athens. Castellani, 1873. Dark green patina. Between the heads is a circular opening; on the top of each is a ring-shaped handle. Compare De Ridder, *Bronzes de la Soc. Arch. d'Athènes*, No. 875.

1414. **Bust of Maenad,** rising from the calyx of a flower; the hair is rolled up behind, and she wears an ivy-wreath with berries, and a goat-skin over l. shoulder.

Ht. $4\frac{1}{2}$ in. Towneley Coll. Ancient base. On the back has been an oblong dowel for attachment, now filed away.

1415. **Bust of Maenad.** She looks to her l.; her hair is gathered in a knot at the nape of the neck, and she wears an *ampyx*, and an ivy-wreath tied with a ribbon, the ends of which fall on the shoulders.

Ht. $1\frac{3}{4}$ in.

1416. **Bust of Maenad.** She looks over r. shoulder; her hair is twisted up behind, and she wears an ivy-wreath with berries, armlet on r. arm, and goat-skin fastened on r. shoulder. The eyes have been inlaid.

Ht. $3\frac{3}{4}$ in. Towneley Coll. Left shoulder broken away.

1417. **Bust of Maenad.** She looks upwards, and wears an ivy-wreath and goat-skin over shoulders; her hair is rolled up all round.

Ht. $2\frac{1}{2}$ in. Towneley Coll. Has been fixed to a piece of furniture.

1418. **Bust of Maenad.** She looks to her l.; her hair falls in curls on the shoulders, and is gathered in a knot at the nape of the neck; she wears an *ampyx* and ivy-wreath, and a goat-skin fastened on l. shoulder.

Ht. $1\frac{3}{4}$ in.

1419. **Bust of Maenad.** She looks over her r. shoulder; her hair is twisted up behind, and she wears an ivy-wreath, and drapery fastened on r. shoulder. The eyes have been inlaid.

Ht. $3\frac{3}{4}$ in. Towneley Coll. Left shoulder broken away.

1420. **Bust of Maenad.** She looks upwards; her hair is rolled up all round the head, and she wears a wreath, and drapery over shoulders.

Ht. $2\frac{1}{2}$ in. Towneley Coll.

1421. **Mask of Maenad,** from handle of vase, with hair falling on either side of the face, wearing *ampyx* and ivy-wreath.

Ht. $3\frac{7}{8}$ in. 1851. Much corroded.

1422. **Seilenos** reclining on his r. side, resting on r. elbow; his l. hand is placed on his thigh, and l. leg crossed over r.; he is bearded, and wears a himation.

Ht. $1\frac{1}{4}$ in.; length $2\frac{5}{8}$ in. Castellani, 1873. Blue patina.

1423. **Dionysiac figure,** or river-god, reclining on a panther's skin, looking up to his l., with l. leg twisted under the r. He is nude and bearded, and wears a fillet; in l. hand he holds a *cornucopia*, in r. a fillet (?).

Ht. $1\frac{3}{8}$ in.; length $2\frac{1}{4}$ in. Pulsky Coll., 1868 (*Cat.* 172). Head injured.

1424. **Hand from figure of Dionysos** (or Heracles), holding a *skyphos*.

Length $1\frac{3}{4}$ in. Payne Knight Coll. (xlvi. 5).

1425. **Oscillum of Dionysos** (?). He is beardless, with horns like a bull, over which the hair falls, and pointed ears; a wavy line is incised across the cheeks.

Ht. $2\frac{7}{8}$ in. Sloane Coll. 469.

1426. **Oscillum of Dionysos** (?). He is beardless, and wears a thick fillet; on the top of the head are horns (?).

Ht. $1\frac{1}{4}$ in. Rather worn.

1427. **Oscillum of Dionysos** (?). He is beardless, with fillet, wreath (?), and wavy hair; on the top of the head are horns broken off (?).

Ht. $1\frac{1}{4}$ in. Towneley Coll. Top part of head injured.

1428. **Oscillum of Dionysos.** He is beardless, with thick curls on either side of the face.

Length $1\frac{5}{8}$ in. Payne Knight Coll. Beautiful dark green patina.

K. VARIOUS DEITIES, HEROIC FIGURES, etc. (1429–1455).

1429. **One of the Dioscuri.** He stands on l. leg, with l. arm advanced; he has rich curly hair, and wears a conical cap and large chlamys fastened with a brooch on r. shoulder; he is tall, and of slender proportions.

Ht. $5\frac{1}{2}$ in. Payne Knight Coll. (lxvii. 1); obtained from Sir W. Hamilton. Right arm and left hand lost.

1430. **Asclepios.** He reclines with l. leg crossed over r., leaning l. elbow on a cushion; he holds a *patera* in r. hand, and in l. the head of a snake which is coiled up under his l. elbow. He is bearded, and his hair is parted and waved; over his lower limbs is a himation.

Ht. $1\frac{3}{8}$ in.; length $2\frac{1}{2}$ in. Hamilton Coll. 145.

1431. **Hygieia.** She stands with l. leg advanced, looking to her r.; she holds out r. arm, round which is coiled a snake (the head broken off); in l. hand she holds out a *patera* containing a conical fruit. Her hair is rolled up each side and knotted at the back, with a curl on each shoulder; she wears a high *sphendonè*, long girt sleeved chiton, himation over l. arm, and sandals. PLATE XXVII.

Ht. $5\frac{5}{8}$ in. Towneley Coll.

1432. **Hygieia.** She stands on r. leg, looking down to her l. towards a snake twisted round her l. arm; in r. hand she holds out some object towards it. She is attired as the last figure.

Ht. $3\frac{5}{8}$ in.; with ancient base, $5\frac{1}{4}$ in. Payne Knight Coll. Fine patina.

1433. **Female Deity.** She stands with r. leg drawn back and r. hand extended; her hair is drawn back to the nape of the neck and gathered in a sort of loose plait down the back. She wears a *sphendonè* with a small wing at each end (one broken off), earrings, necklace with a crescent in the middle, long girt chiton leaving l. breast bare, himation over lower limbs, and shoes.

Ht. $10\frac{1}{4}$ in. Payne Knight Coll. Ancient base; good patina.

1434. **Female Deity.** She stands with r. arm on hip, holding out an apple (?) in l. hand; she wears long chiton, and himation over l. shoulder, girt round the waist, and her hair is arranged in parallel waves and gathered up behind.

Ht. $2\frac{7}{8}$ in. From Tel-Mogdun, Syria, 1886. Romano-Egyptian style.

1435. **Female Deity (?).** She stands on r. leg, looking to her l., with r. hand on hip; the l. has held some object. Her hair is parted and gathered in a knot at the back, and she wears *sphendonè*, long girt chiton, himation twisted round the waist and over l. arm, falling in *pteryges* on the l. side, and shoes. The attitude suggests Aphroditè; probably the figure is copied from a Greek original.

Ht. $4\frac{5}{8}$ in.

1436. **Female Deity.** She stands with l. arm doubled up and r. hand by her side holding a wand (?); her hair is gathered in a queue at the back, and she wears a *sphendonè* and long girt chiton with *apoptygma*.

Ht. $2\frac{1}{4}$ in. 1874. Legs broken off; not worked at back.

1437. **Winged Female Deity.** She stands with l. foot drawn back and hands extended; she wears shoes, and an anklet on l. leg, and her hair rises in a sort of crest over the forehead and is tied in a queue behind.

Ht. $3\frac{1}{8}$ in. Millingen Coll., 1836. Hands injured. Very slender proportions; perhaps Etruscan.

1438. **Bust of Amazon.** She looks down to her r.; her hair is parted and waved

to the back of the head, and she wears a chlamys fastened with a brooch in front; the eyes have been inlaid.

Ht. 3½ in. Payne Knight Coll. (ii. *bis*). Caylus-Grivaud de la Vincelle, *Recueil d'Antiq. Suppl.* pl. 4, fig. 8; Klügmann in *Bull. dell' Inst.* 1878, p. 39; Michaelis in *Jahrbuch*, i. (1886), p. 19. Michaelis refers this head to the Capitoline type (cf. his No. ii. *b* and p. 28), which he derives from Pheidias, but which Furtwaengler (*Meisterw. d. gr. Plastik*, p. 286 ff.) attributes to Cresilas.

1439. **Bust of Amazon.** The hair is parted and waved; she wears a helmet resembling a Phrygian cap surmounted by the head of a Gryphon, chiton and chlamys over l. shoulder, and a belt over r.

Ht. 4½ in. Blacas Coll., 1867. Probably from a piece of furniture; traces of gilding.

1440. **Atlas.** He kneels on l. knee, with head bent forward; both arms have been raised above his head to support the world which he has carried. He has thick tufted hair and beard, with four long tresses falling on the neck. PLATE XXVII.

Ht. 2¾ in. Payne Knight Coll. Right hand, left fore-arm, and right foot lost. A hole has been drilled in the back of the neck for attaching the weight which he carried.

1441. **Head of Io,** with cows' horns and ears, short hair, and fillet.

Ht. 2⅞ in. 1850. Ring on top of head.

1442. **Odysseus** (?). He wears conical cap, short chiton, and chlamys fastened with a brooch in front; his hands have been extended.

Ht. 2¼ in. Feet and fore-arms broken off; very coarse and much worn.

1443. **Odysseus,** relief of. He moves to l., and is bearded, with conical cap, chlamys fastened with a brooch in front, *endromides*, and spear in both hands; on the ground is a rosette.

Ht. 3½ in. Hexamila (Lysimachia in Thracian Chersonese), 1876. Low relief; the type is not otherwise known. At the bottom are two holes for attachment.

1444. **Odysseus** offering wine to Polyphemos. He moves to r. with l. leg advanced and body bent forward, holding a *cantharos* in r. hand, while with l. he presses a wine-skin, the neck of which rests on his l. knee, in order to fill the *cantharos*; he is bearded, and wears a conical cap, cuirass, short sleeved chiton, and *endromides*; on his l. arm is a small round shield.

Ht. 3⅜ in. (with ancient base). Payne Knight Coll. (xciii. 1). This bronze appears to have formed an ornament for some piece of furniture.

1445. **Odysseus** escaping from Polyphemos. The fore-part of Odysseus is seen looking up from under the ram (of which only the fore-part is given); he clasps it round the shoulders.

Ht. 1⅝ in. Corroded and somewhat worn and injured.

1446. **Odysseus** escaping from Polyphemos. The ram stands with head turned slightly to l.; Odysseus hangs underneath its belly, clutching its sides with both hands, and pressing his feet against its hind-quarters for support. His head appears in front; he is beardless, with conical cap and short chiton.

Ht. 2¼ in. From Paramythia in Epirus. Payne Knight Coll. (lxxiii. 1). The ram's fore-legs are injured. Although the bronze is of late date, the type is familiar on black-figured vases (cf. *Brit. Mus. Cat. of Vases*, ii. B 687, and *Journ. Hell. Stud.* iv. p. 248 ff.).

1447. **Mask of Polyphemos.** He has rough shaggy hair and beard, with an eye in the middle of the forehead; the sockets and eyebrows of the other eyes are indicated; the mouth and nostrils are hollow.

Ht. 2½ in. From Cilicia. Presented by A. W. Franks, Esq., C.B., 1869. Butcher and Lang, *Odyssey*, frontispiece. Injured round the top, and much oxidized.

1448. **Mask of Polyphemos.** The hair and beard form a sort of open-work border to the face; there is only one eye, immediately above the nose; on either side of the head is a volute.

Ht. 2 in. Has been attached to some object; flat at the back.

1449. **Fury.** She advances on l. foot, the r. drawn back, with raised heel; in either hand she holds by the neck a bearded snake which is twisted round the arm. She is winged, and wears long chiton fastened with brooches on the shoulders and *apoptygma* with incised diaper border; her hair is parted in front, and falls in smooth waves to the neck.

Ht. 11¼ in. Hamilton Coll. 15*. Found near Mt. Vesuvius. At the back of the head are remains of a support. This figure appears to be of Etruscan workmanship.

1450. **Orestes** (**or Paris**) taking refuge on an altar. He kneels with l. knee on a small square altar with moulded top and bottom; he looks down to his l., with body bending over to the l., hands held out, and r. foot extended. He is beardless, and wears a chlamys wrapped round l. arm; he has held some object in each hand, perhaps a sword and sheath. The head is well modelled.

Ht. 5⅛ in. Castellani, 1873. Newton, *Castellani Collection*, pl. 7. Good patina.

1451. **Icaros** flying. He looks up to his l., and his l. foot is slightly advanced; he is beardless, with straight thick hair. Large wings are attached to his arms, which are extended diagonally, the l. upwards, the r. downwards; on his feet are smaller wings.

Ht. 3⅝ in. Blacas Coll., 1867. Cf. *Arch. Zeit.* 1877, pl. 2, and see Roscher, *Lexikon*, *s. v.*

1452. **Icaros** flying. His r. leg is drawn back; he is beardless, with hair arranged in tufted curls round his face. Large wings are attached to his arms by straps on the wrist and upper arm, spread nearly at a right angle to the body.

Ht. 4½ in. Crete, 1867. Both feet broken away. Rude work, but interesting.

1453. **Meleager** (P). He stands with r. leg advanced and l. drawn back; his r. hand is drawn back as if to plunge the spear which it has held into the Calydonian boar; the l. hand is held out palm downwards. He is beardless, and looks down as if at the boar; his hair is roughly treated, and over his l. arm and round his neck is wrapped a chlamys. The action is very spirited, and the figure well modelled; it may also represent Actaeon, as in the group in the Graeco-Roman gallery (*Mus. Marbles*, ii. pl. 45).

Ht. 18 in. Pulsky Coll., 1868; formerly in the possession of Count Collalto at Vienna. *Cat. Pulsky*, No. 203 (frontispiece); *Mon. dell' Inst.* 1854, pl. 8, p. 49; Reinach, *Repertoire*, ii. p. 555, No. 7. The fingers of both hands are broken.

1454. **Ajax son of Oïleus** (P). A beardless warrior advances to his l. in the attitude of Ajax son of Oïleus on the coins of Opuntian Locris; his body is bent forward, and l. leg advanced. In r. hand, which is drawn back, he probably held a spear, and in l. hand some cylindrical object. He wears a conical crested helmet, fastened under the chin with a strap, such as is often seen on the vases of Southern Italy (cf. *Cat. of Vases*, iv., F 281, 324, 335); his hair is very short, and the pupils of the eyes are incised. PLATE XXVIII.

Ht. 5 in. From Corfu. Woodhouse Coll., 1868. Good work; green patina. There is a similar example from the Blacas Coll. in the Cabinet des Médailles at Paris (Babelon and Blanchet, *Bronzes de la Bibl. Nationale*, 815 = Reinach, *Musée de S. Germain-en-Laye*, 182).

1455. **Zethos,** from a group of the punishment of Dirkè by fastening her to the bull. He moves forward, almost in back view, with r. foot advanced, looking to his r.; his r. arm is extended and the hand held up, with fingers clenched over some cylindrical object now lost. In l. hand he grasps a lock of hair, which must belong to Dirkè; he is beardless, and wears a chlamys over his shoulders. The eyes have been inlaid.

Ht. $4\frac{3}{8}$ in. Towneley Coll. Part of the left side, right foot, and chlamys, and the fingers of the left hand, have been cut away, to combine the figure with another in the same group, which must have corresponded with the Farnese group at Naples. The left hand of Zethos in that group has been wrongly restored, and should hold a lock of hair, as here.

L. ISIS AND HARPOCRATES (1456–1508). 1. ISIS (1456–1472).

1456. **Isis.** She is seated with feet on a footstool, placed obliquely, and looks slightly to her r.; her hair is waved over a *sphendonè* and tied in a knot at the nape of the neck, with a tress falling on each shoulder. She wears the crowns of the North and South, with crescent in front, long chiton, and himation; her r. hand holds the handle of a steering-oar, round which a snake is twined; in l. hand she holds a double *cornucopia* containing grapes and other fruit.

Ht. $4\frac{3}{4}$ in. From the Greek Archipelago. Castellani, 1873.

1457. **Isis.** She stands on r. leg, looking to her r., and holds up r. arm, round which a serpent is twisted ; a *situla* hangs from her l. wrist. Her hair falls in long curls, and on her head is a broad-brimmed hat, surmounted by the lunar disc between cow's horns ; she wears a long chiton fastened between the breasts with the knot known as *nodus Isiacus*, and himation round legs and over l. shoulder.

Ht. 5 in. Pulsky Coll., 1868 (*Cat.* 158). Coarse style ; left hand broken.

1458. **Isis.** She stands on r. leg, holding a *sistrum* in r. hand and a *cornucopia* (see Roscher, *Lexikon*, *s.v.* Isis, p. 457) in l. ; her hair falls in a mass behind, with a tress on each shoulder. She wears a fillet, long sleeved chiton, and himation fastened on breast with the *nodus Isiacus* ; on her head is the lunar disc within a crescent resting on two cow's horns.

Ht. $3\frac{1}{4}$ in. Payne Knight Coll. (li. 2).

1459. **Isis.** She stands on l. leg, looking to her r., holding a *cornucopia* in l. hand ; her hair is gathered in a knot at the back, and she wears a necklace, long chiton, and himation twisted round waist and gathered over l. arm ; on her head is the lunar disc within a crescent, resting on two cow's horns, and behind, a fillet and a *calathos*.

Ht. $4\frac{1}{8}$ in. Right hand broken off.

1460. **Isis.** She stands on r. leg, looking to her r. ; her hair is gathered in a knot behind, with tresses on the shoulders, and she wears a long chiton fastened in front with the *nodus Isiacus*, and a himation over l. shoulder and round lower limbs. She appears to have held a *cornucopia* in r. arm ; on the r. side of her skirts is attached an object of rhomboidal shape.

Ht. $2\frac{1}{8}$ in. Both fore-arms broken off.

1461. **Isis.** She stands with l. foot advanced, holding up the *uraeus* in r. hand ; her l. hand holds a *situla* at her side. She wears a long chiton and himation fastened in front with the *nodus Isiacus* ; on her head is the solar disc with three feathers. This figure has been used as an amulet.

Ht. $2\frac{1}{8}$ in. Hamilton Coll. Very rude and much worn ; at the back, a loop for suspension.

1462. **Isis.** She stands on r. leg, holding the infant Horus on l. arm ; her r. hand is raised, and may have held a *sistrum*. She wears a *sphendonè*, long chiton with cross-bands over breast, and himation round lower limbs.

Ht. $1\frac{7}{8}$ in. Very rude ; probably a modern cast.

1463. **Isis.** She stands on l. leg, looking to her r. ; in r. hand she holds an *uraeus*, in l. a *situla*. She wears a long chiton and himation fastened in front with the *nodus Isiacus* ; on her head is the solar disc between two horns.

Ht. 1 in. Hamilton Coll. At the back, a loop for suspension ; has been used as an amulet.

1464. **Isis.** She stands on l. leg, looking to her r.; in r. hand she holds a *sistrum*, and in l. a *cornucopia*; she wears a long chiton and himation.

Ht. $1\frac{1}{8}$ in. At the back, a loop for suspension; has been used as an amulet.

1465. **Isis.** She stands on l. leg, looking to her r.; in r. hand is a *cornucopia* (broken), and in l. a *sistrum*. Her hair is twisted up all round and gathered in a knot at the back, and she wears a long girt chiton and himation over the shoulders and back. The eyes have been inlaid.

Ht. $1\frac{3}{4}$ in. Payne Knight Coll. (lii. 4).

1466. **Isis** (or an Egyptian queen in that character). She stands on l. foot, with r. foot drawn back, looking to her r.; her hair is rolled up under a fillet and gathered in a knot at the back, with a curl in front of each ear and two over each shoulder. She wears a necklace, sandals, long sleeved chiton, and fringed himation over lower limbs, fastened in front with the *nodus Isiacus*; on the r. arm the folds are indicated by incised lines. The eyes have been inlaid.

Ht. $10\frac{1}{4}$ in. Castellani, 1873. Arms lost; good patina.

1467. **Isis.** She stands with l. foot advanced, holding up a *patera* in r. hand; in l. hand she holds a *situla* by her side. The hair is arranged in parallel curls, falling on the shoulders, and over the forehead is the head of a vulture, the Egyptian emblem of maternity or of a queen-mother (see Roscher, *Lexikon*, *s.v.* Isis, p. 503, and compare the 'Dionè' from Paramythia, No. 279). She wears a long chiton and himation fastened in front with the *nodus Isiacus*. This figure may possibly represent a queen of the Ptolemaic dynasty in the character of Isis.

Ht. $3\frac{3}{4}$ in. Found near Mount Vesuvius. Payne Knight Coll. (li. 3). *Spec. Ant. Sculpt.* i. 70, 1; Reinach, *Repertoire*, ii. p. 421, No. 3. Toes of left foot broken off.

1468. **Empress** in the character of **Isis**. She looks down to r., and has a *situla* (?) in r. hand; in l. she holds out a *patera*. Her hair is gathered in a knot behind, with a tress on each shoulder; she wears an open-work *stephanè*, long chiton with looped-up sleeves, and himation round lower limbs and over l. arm.

Ht. $4\frac{1}{4}$ in. Found near Mount Vesuvius. Payne Knight Coll. (li. 4). *Spec. Ant. Sculpt.* i. 70, 2; Reinach, *Repertoire*, ii. p. 421, No. 5.

1469. **Bust of Isis.** She looks to her r., and her hair is gathered in a knot behind, with two curls on each shoulder; on her head is the solar disc between two plumes, resting on cow's horns, and on her breast is drapery fastened with the *nodus Isiacus*.

Ht. $2\frac{5}{8}$ in.

1470. **Bust of Isis,** or of an Empress as Isis. She wears a *stephanè*, with incised pattern, and the solar disc resting on cow's horns, with two feathers above,

and on either side an *uraeus* wearing a solar disc ; her hair is drawn back and tied in a club behind, and drapery is fastened on her r. shoulder.

Ht. $2\frac{3}{8}$ in.

1471. **Head of Isis.** She wears a radiated *sphendonè*, in the centre of which is the *uraeus* projecting from a disc of feathers ; above are two hawk's plumes, and the back of the head is fashioned like the crest of a helmet surmounted by a hawk.

Ht. $1\frac{3}{8}$ in.

1472. **Head of Isis.** She wears the solar disc resting on cow's horns, with a hawk's feather on either side.

Ht. $1\frac{1}{4}$ in.

2. HARPOCRATES (1473–1508).

1473. **Harpocrates.** He stands with l. leg slightly advanced, head inclined downwards to his r., and r. fore-finger placed on chin ; his hair is tied in a top-knot on the forehead, and drawn back in four parallel tresses tied and plaited together at the ends, the rest falling in short curls round the head. He wears the crowns of the North and South, and has held some object in l. hand. PLATE XXX.

Ht. $8\frac{1}{2}$ in. From Egypt. Presented by Somers Clarke, Esq., F.S.A., 1896. Surface good ; well preserved.

1474. **Harpocrates.** He stands with r. leg drawn back, and r. fore-finger raised to his mouth ; his hair is tied in a top-knot over the forehead, with a plait along the top of the head, like that of Eros ; it falls in curls on the shoulders. In his l. hand is a *cornucopia*, round which is twisted an *uraeus* ; on his head are the crowns of the North and South.

Ht. 5 in. Both feet broken off above ankles.

1475. **Harpocrates.** He stands on r. leg, with body inclined backwards to l., looking to his l. ; his r. fore-finger is raised towards his mouth. He has curly hair, with a plait along the top of the head, and wears the crowns of the North and South ; in l. hand is a *cornucopia*.

Ht. 3 in. Hamilton Coll.

1476. **Harpocrates.** He stands on r. leg, with l. foot extended, his body inclined to the l. ; his r. fore-finger is placed on his mouth, and in l. hand he holds a *cornucopia*. His hair is gathered in a knot at the back, and he wears the crowns of the North and South.

Ht. $2\frac{1}{2}$ in. Payne Knight Coll. (xliii. 1).

1477. **Harpocrates.** He stands on r. leg, looking down to his l. ; his r. fore-finger is placed on his mouth, and in his l. hand is a *cornucopia*, resting on the stem of a vine. He has curly hair, and wears the crowns of the North and South, and a chlamys over l. shoulder.

Ht. $2\frac{3}{8}$ in. Hollis Coll.

1478. **Harpocrates.** He stands on r. leg, looking to his r., with r. hand on mouth, and *cornucopia* in l. hand, resting on a vine-stem; he wears the crowns of the North and South.

Ht. $1\frac{1}{8}$ in. Towneley Coll.

1479. **Harpocrates.** He has stood on r. leg, with r. fore-finger raised to mouth, and in l. hand a *cornucopia*; he wears the crowns of the North and South.

Ht. 1 in. Hamilton Coll. Both legs lost. At the back, a ring for suspension; has been used as an amulet.

1480. **Harpocrates.** He stands on r. leg, looking to his l., with *cornucopia* in l. hand supported on a vine branch; his r. hand is raised to his mouth; he has curly hair, and wears the crowns of the North and South.

Ht. 1 in. Towneley Coll. Both legs broken; at his left side a hole is pierced for suspension. Rude and worn.

1481. **Harpocrates.** He stands on r. leg, looking to his l., with r. hand raised to mouth; in l. hand a *cornucopia* supported on a vine-branch; he wears the crowns of the North and South, and on the r. side of his head is a tress of hair in the form of a loop, the emblem of youth.

Ht. $1\frac{3}{8}$ in. Payne Knight Coll. Much worn; a ring had been attached at the back.

1482. **Harpocrates.** He stands on r. leg, with r. hand raised towards mouth; in l. hand is a *cornucopia*, by the side of which is an *uraeus*. His hair is arranged like that of Eros, with top-knot and a plait along the top of the head, falling in curls; he wears the crowns of the North and South, and a chlamys round l. arm, trailing on the ground; a *bulla* is suspended round his neck.

Ht. $2\frac{3}{8}$ in. Hamilton Coll. 164. Lower part of chlamys restored.

1483. **Harpocrates.** He stands on r. leg, with r. fore-finger on mouth; in l. hand a *cornucopia*. He wears the crowns of the North and South, and over his r. shoulder hangs a quiver; at his l. side is the *uraeus*, passing round his back over l. shoulder. A dog looking up at him sits on r. side; on the l. are remains of another dog.

Ht. $2\frac{1}{4}$ in. Hollis Coll. Rude and worn; legs restored.

1484. **Harpocrates.** He stands on l. leg, with body bent over to his r., looking to his r.; in l. hand is a *cornucopia* (the upper part broken off), and his r. hand is raised towards his mouth. His hair is arranged in rich curls, with a plait along the top of the head; he wears a wreath and the crowns of the North and South, and a chlamys is wrapped round l. arm.

Ht. $4\frac{3}{8}$ in. Blacas Coll., 1867. Fingers of right hand broken.

1485. **Harpocrates.** He stands on l. leg, looking to his r., with r. hand raised towards mouth; in l. hand is a *cornucopia* (the upper part broken off). His hair is arranged in a plait on the top of his head, and he wears a wreath, behind

which are the crowns of the North and South resting on a crescent, and necklace with *bulla*.

Ht. 5 in. 1858. Fingers of right hand broken.

1486. **Harpocrates** (type of Eros). He stands on r. leg, looking to his l., with r. fore-finger placed on his mouth ; in l. hand he holds a *cornucopia*. He is winged, and has curly hair, with a broad plait along the top of the head, as Eros ; he wears the crowns of the North and South, an ivy-wreath, and chlamys twisted round l. arm. A snake hangs from his l. fore-arm, and at his r. side a dog is seated.

Ht. $2\frac{3}{4}$ in. Blacas Coll., 1867. Left foot lost.

1487. **Harpocrates** (as Eros). He has stood on r. leg, looking to his l., with r. fore-finger placed on mouth ; in l. hand a *cornucopia*, from under which issues a snake coiled round a broken vine-stem. He is winged, and wears the crowns of the North and South.

Ht. $1\frac{3}{8}$ in. Strangford Coll., 1864. Both feet lost ; coarse and much worn. At the back is a ring for suspension as an amulet.

1488. **Harpocrates.** He stands on r. leg, looking to his l., with r. hand raised to mouth ; in l. he has held a *cornucopia*, which is nearly all broken away ; it is supported on a staff, round which is coiled a snake. He is winged, and wears the crowns of the North and South ; he has curly hair, and a skin over the upper part of his body. Over his r. shoulder hangs a quiver ; on his l. side is a dog seated, looking up at him, and on his r. a hawk.

Ht. $1\frac{3}{8}$ in. Hamilton Coll. 163. At the back, a ring for suspension.

1489. **Harpocrates.** He stands on r. leg, with r. hand raised to mouth, in l. hand a *cornucopia* ; his l. elbow rests on a staff, round which is coiled a snake. He has curly hair, and wears the crowns of the North and South, ivy-wreath with a crescent in front, skin over l. shoulder, and a necklace with *bulla* ; on the r. side a dog, on the l. a hawk, as last.

Ht. $1\frac{1}{4}$ in. Payne Knight Coll. Much worn.

1490. **Harpocrates** (as Eros). He stands on l. leg, looking slightly to his r., with r. fore-finger on his mouth ; in l. hand he holds a *cornucopia*, below which is a snake coiled round a staff (the lower part broken off). He is winged, and his hair is arranged in two rows of curls in front ; he wears the crowns of the North and South, resting on a crescent, and a skin fastened on l. shoulder ; over his r. shoulder is a quiver suspended by a belt.

Ht. $1\frac{7}{8}$ in. Hollis Coll. (?). Both feet lost.

1491. **Harpocrates** (as Eros). He stands on l. leg, looking down to his r., with r. fore-finger raised towards his mouth ; he has curly hair and wings, and a quiver is slung over r. shoulder. He wears the crowns of the North and South,

resting on a crescent, ivy-wreath, necklace with *bulla*, skin over l. shoulder, and chlamys round l. arm ; in l. hand he holds a *cornucopia*, round which a snake is twisted, and in right hand he has held some cylindrical object.

Ht. $4\frac{7}{8}$ in. The surface has been tooled.

1492. **Harpocrates.** He stands on r. leg, with head inclined over l. shoulder, and r. hand raised to mouth ; he is winged, and wears the crowns of the North and South, and a *bulla* round neck. Between r. arm and body is an object like a flute ; in l. hand is a *cornucopia* resting on a stem, round which is coiled a snake, and another snake is coiled round both legs ; a quiver hangs over r. shoulder.

Ht. $1\frac{1}{4}$ in. Blacas Coll., 1867. At the back, a ring for suspension as an amulet.

1493. **Harpocrates** (Egyptian type). He stands on r. leg, with r. hand raised to mouth, and l. arm hanging by his side ; he wears the crowns of the North and South, and on the right side of the head is a tress of hair in the form of a loop (the emblem of youth). The whole figure is treated in an Egyptian manner.

Ht. $3\frac{1}{2}$ in. Left hand and foot lost ; much corroded and worn.

1494. **Harpocrates** (Egyptian type), or perhaps a member of the Roman imperial family in the character of Harpocrates. He stands with r. fore-finger on his mouth, holding up a club in l. hand ; he wears a long loose garment reaching to the feet. On the r. side of his head is a single lock of hair (the emblem of youth) ; he wears the Egyptian head-dress known as the *atef*, resting on goat's horns ; it is composed of three ostrich-feathers (the emblem of truth), flanked by two *uraei* and surmounted by discs ; below this is the *klaft*, a head-covering usually worn by Egyptian kings.

Ht. $3\frac{3}{4}$ in. Towneley Coll.

1495. **Harpocrates** (Egyptian type). He stands with l. foot advanced and r. hand raised towards his mouth ; in l. hand is a *cornucopia*. He has short hair, and wears a fillet and the crowns of the North and South, and a long loose sleeved garment reaching to the feet. Perhaps a boy in the character of Harpocrates.

Ht. $3\frac{3}{4}$ in.

1496. **Harpocrates** (Egyptian type). The figure is treated in an Egyptian manner, with both feet together ; his r. hand is raised to his mouth, and his l. arm hangs by his side. Face and head-dress indistinct.

Ht. $1\frac{1}{4}$ in. Very coarse and much worn ; at the back, a ring for suspension as an amulet.

1497. **Harpocrates** (Egyptian type). The figure is treated in an Egyptian manner, with both feet close together ; his r. hand is raised to his mouth, and l. hand by his side.

Ht. $1\frac{1}{8}$ in. Payne Knight Coll. Very rude and much worn. At the back, a ring for suspension as an amulet.

1498. **Harpocrates.** As the last ; hair in thick curls.

Ht. 1 in. Payne Knight Coll. At the back, a ring for suspension.

1499. **Harpocrates.** As the last.

Ht. $1\frac{1}{8}$ in. At the back, a ring for suspension.

1500. **Harpocrates.** He is seated with l. leg drawn up and r. leg extended to his r. ; his r. fore-finger is placed on his mouth, and in l. hand he holds a *cornucopia*, containing a bunch of grapes and three fruits, round which a snake is coiled. He has richly-curling hair, and wears the crowns of the North and South, with a crescent in front, ivy-wreath, and a necklace with *bulla*. On his r. knee is perched the hawk sacred to him, representing the name Har (Horus) ; his l. elbow is supported by a Sphinx, on whose head is a disc.

Ht. $3\frac{3}{4}$ in. Presented by Pitt Lethieullier, Esq., 1756.

1501. **Harpocrates.** He is seated with both legs bent to the r., and r. fore-finger placed on mouth ; in l. hand he holds a *cornucopia*. His hair is arranged in a plait along the top of the head, and he wears the crowns of the North and South and an ivy-wreath.

Ht. $1\frac{3}{4}$ in. Payne Knight Coll. 10.

1502. **Harpocrates.** He is seated on a lotos-flower, looking down to his r, with r. leg doubled up and l. extended ; his r. fore-finger is placed on his mouth. On the r. side of his head is a tress of hair in the shape of a horn (the emblem of youth), and on the top of his head the solar disc ; he wears bracelets, and holds a jar in l. hand. The eyes are of an Egyptian type, the eyebrows raised.

Ht. $2\frac{1}{4}$ in. 1851.

1503. **Harpocrates.** He is seated on a lotos-flower, looking to his r., with r. leg drawn up and l. extended ; his r. fore-finger is raised towards his mouth, and in l. hand he holds a *cornucopia*, on which is the *uraeus*. His hair is arranged in a top-knot, a plait along the top of the head, and a thick tress forming a loop on r. side of head ; he wears the crowns of the North and South, and a himation over l. shoulder, reaching to the feet.

Ht. $4\frac{1}{8}$ in. Rather coarsely executed ; hole bored between the legs.

1504. **Harpocrates.** He is seated, with l. hand placed on his chin, looking up to his r. ; his body is inclined backwards, and in r. hand he holds a jar resting horizontally on l. thigh ; some liquid issues from this jar. He is nude and bare-headed ; his r. leg is drawn up and l. extended.

Ht. $\frac{7}{8}$ in. Towneley Coll. Left leg wanting from below the knee.

1505. **Harpocrates.** He is seated on a *diota*, with legs drawn up ; he holds a jar under l. arm, into which he introduces his hand. He is of infantile appearance, and bare-headed, except for a thick tress of hair forming a loop on r. side of head (the emblem of youth) ; he has a large phallos, and the foot of the *diota*

suggests a phallic form. He appears to have worn the crowns of the North and South.

Ht. 1⅝ in. Towneley Coll.

1506. **Boy** in the character of Harpocrates. He stands with r. fore-finger touching l. side of chin ; he is of infantile appearance, and his head is thinly covered with hair, except at the back, where a plait projects ; he wears a large himation over l. shoulder, in which his l. arm is muffled.

Ht. 2¾ in. Ancient base.

1507. **Boy** in the character of Harpocrates. He stands with r. hand grasping chin, and feet close together ; he is wrapped in a large himation passing over l. shoulder, in which l. arm is muffled ; one end of the himation has a weight attached, and falls nearly to the feet. There is no indication of hair on the head, except behind the temples, and at the back a plait appears to project. The eyes have been inlaid.

Ht. 2½ in.

1508. **Harpocrates.** He is seated, looking up to r., with r. hand raised and l. by his side, and legs crossed ; his hair is plaited in a long tail.

Ht. 1⅜ in. From Macri, Lycia ; purchased at Aleppo, 1862. At the back is a handle.

M. ROMAN DEITIES (1509-1582).

1509. **Somnus.** He is represented as a winged infant, squatting with r. leg doubled under him and l. leg drawn up ; both hands on his l. knee, supporting his head, which is inclined forward as if in slumber.

Ht. 1 in. Towneley Coll. In the top of the head is a hole. The figure is of doubtful antiquity.

(*a*) AGRICULTURAL (1510–1523).

1510. **Vertumnus.** He is bearded and ithyphallic, and stands with feet close together ; on his head is a radiated crown and a *calathus*, in front of which is perhaps a female *vulva*, with an iron disk inserted in the centre. He wears shoes, and a long girt chiton reaching to the ground behind, but held up with both hands in front to form a lap, in which are grapes and other fruit.

Ht. 3⅜ in. Towneley Coll. Left leg restored.

1511. **Vertumnus.** As the last, but on his head a sort of cowl with angular projections.

Ht. 2⅜ in.

1512. **Vertumnus.** He is beardless and ithyphallic, and stands with l. leg advanced; he wears boots, and a short chiton over the hips with short sleeves, held up in both hands in front to form a lap, in which are various fruits.

Ht. $2\frac{5}{8}$ in. Hamilton Coll. 103. Very rude.

1513. **Pomona.** Her hair is waved, parted, and rolled over a fillet, and knotted at the back; she wears a long chiton with looped-up sleeves, leaving l. shoulder bare, and himation inflated by the wind, in the folds of which she holds a large variety of fruit. She stands on tip-toe, with r. foot advanced, and wears sandals; the eyes have been inlaid.

Ht. $12\frac{5}{8}$ in. Found near Padua. Castellani, 1866 (*Sale Cat.* No. 340). Mansell, *Brit. Mus. Photographs*, No. 876. Entire, and in fine condition; a good specimen of Roman art.

1514. **Autumn** personified as a boy. He stands with legs apart, resting on r. foot, looking down to his r.; in r. hand he holds up a bunch of grapes. He has short, smooth hair, and wears a fawn-skin (?) fastened on r. shoulder, and short chiton, of which he lifts up a corner with l. hand so as to form a fold, in which are three fruits.

Ht. $2\frac{1}{2}$ in. Castellani, 1873.

1515. **Autumn** personified as a boy. He kneels on r. knee, with l. leg doubled up, looking up to his l., and extending r. hand as if to pick up something; he wears a chlamys over r. shoulder, and holds a cluster of pomegranates in l. hand, resting on l. knee.

Ht. $1\frac{3}{4}$ in. Hamilton Coll. 153.

1516. **Autumn** personified as a winged boy. He stands on r. leg, with l. foot advanced, and has held out some object in r. hand; between l. arm and side he carries a basket containing grapes and other fruit. His wings are spread, and his hair falls in thick curls; he has worn a fillet.

Ht. $3\frac{3}{4}$ in. Castellani, 1865.

1517. **Autumn,** or a month, personified as a boy. He stands on r. foot, with l. slightly advanced, looking down to his l.; in r. hand he holds up a bunch of grapes. His hair is tied in a top-knot in front, with a plait along the top, falling in curls; he wears a fawn-skin over r. shoulder and l. fore-arm, gathered up in l. hand, and containing in the folds a rabbit and fruit.

Ht. $2\frac{3}{4}$ in. Hamilton Coll.

1518. **Autumn** personified as a boy. He stands on r. leg, looking to his r.; in r. hand he holds a bunch of grapes up to his mouth, and in l. he presses a bunch of grapes and vine-leaves to his thigh; he is nude, with smooth hair.

Ht. $2\frac{1}{8}$ in. Blacas Coll., 1867. Worn; fine yellow patina.

1519. **Autumn**, or a month, personified as a boy. He stands on r. leg, squeezing in both arms a large bunch of grapes ; his hair is curly, with a plait along the top of the head, and he wears a himation over r. shoulder.

Ht. $2\frac{3}{8}$ in. Payne Knight Coll. (xi. 7). Rude and worn.

1520. **Spring** personified by a nude male figure running forward, with r. leg extended behind and arms in front ; in r. hand he holds up a pruning-knife. He is beardless, and has short, smooth hair.

Ht. $2\frac{3}{4}$ in. Rude work. Left leg restored.

1521. **Winter** personified as a youthful male figure. He has stood on l. leg, with r. heel raised, as if moving forward ; in l. hand he holds a branch, on which are leaves and berries (?). He wears a short girt chiton, over which is a *birrus* or *cucullus*, drawn over the head as a hood and crossed over the chest ; on the r. leg is a high boot reaching to the knee, laced up in front of the foot and formed of straps up the leg, arranged in parallel zigzags. Over his forehead is a diadem, on which are three jewelled medallions with stones set between them, and on the edge of the hood are six projections, probably representing jewels ; the eyes have been inlaid.

Ht. $6\frac{1}{2}$ in. Castellani, 1865. Left leg from knee and right hand lost. Very barbarous ; not earlier than the fourth century of our era.

1522. **Winter** personified as a boy. He stoops forward, throwing the weight of his body on l. foot, in the attitude of a sower, looking to his l. ; the r. hand was extended in the act of sowing the seed, which was held in a sort of pocket formed by the folds of the drapery over l. arm. He wears the garment known as *lacerna*, which reaches nearly to the knees, and in which his l. arm is muffled ; the hood (*cucullus*) hangs between the shoulders.

Ht. $3\frac{1}{4}$ in. From Rome. Castellani, 1873. Right arm and both feet lost.

1523. **Silvanus.** He has curly hair and beard, and wears a large pine-wreath tied at the back, goat-skin fastened on r. shoulder, and high *endromides*, with tops turned over, leaving the toes bare. In his l. hand is a bough, and in r. he has held some object ; in the folds of the goat-skin are a pine-cone and an ivy-leaf. PLATE XXX.

Ht. $6\frac{5}{8}$ in. Nocera, Campania, 1865.

1524. **Bust** in relief representing **Africa** personified. The back of the head is covered with the skin of an elephant's head, the upturned trunk being seen over the forehead, with a tusk on each side, and at the back large flapping ears. Her hair is arranged in two rows of wavy tresses falling on each side of the neck ; she wears a girt chiton with *apoptygma*, and a folded chlamys over l. shoulder. On her l. side a lion of diminutive form is attached to the figure, with head to the r. ; below her r. arm is an elephant's tusk.

Ht. 9 in. Hamilton Coll. 152. Cf. Michaelis, *Ancient Marbles in Gt. Britain*, p. 222, and coins of the kings of Mauretania. Trunk and right tusk of elephant broken. The bust is partly hollowed out at the back ; on either side and below are holes for attachment to some object.

(*b*) FORTUNE (1525–1546).

1525. **Fortune.** She stands on l. leg, holding the steering-oar in r. hand and *cornucopia* in l., containing grapes and other fruit, and surmounted by a crescent. Her hair is rolled up all round, with a knot at the back, and a tress falling on each shoulder; she wears a *sphendonè* and *modius*, long chiton, with looped-up sleeves, and himation over l. shoulder. The eyes have been inlaid.

Ht. $3\frac{5}{8}$ in. Coarse and late work.

1526. **Fortune.** She stands on l. leg, with steering-oar in r. hand and *cornucopia* in l.; she turns slightly to r. Her hair is parted and rolled up round the head, with a knot at the back; she wears a crenellated *stephanè*, long girt sleeved chiton, and himation over l. shoulder.

Ht. 3 in. Payne Knight Coll. (xxxv. 2). The steering-oar is broken.

1527. **Fortune.** She stands on l. leg, looking to her r.; in r. hand she holds a steering-oar, in l. a *cornucopia*. Her hair is gathered in a knot at the back, and she wears a *stephanè* ornamented with chevrons, long girt sleeved chiton, and himation veiling her head, passing over l. shoulder, and held up in her l. hand. Perhaps Faustina the Elder, or other empress, in the character of Fortune.

Ht. $3\frac{1}{2}$ in. Hamilton Coll. 114.

1528. **Fortune.** She stands on l. leg, with head slightly inclined to her r., holding a *cornucopia* in l. hand; she wears an *ampyx*, long girt sleeved chiton, and himation veiling her head, passing over l. shoulder, and falling in *pteryges* down l. side.

Ht. $4\frac{1}{8}$ in. From Santa Maria di Capua. Bequeathed by Sir W. Temple, 1856. Right hand lost.

1529. **Fortune.** She stands on l. leg, looking to her r.; in r. hand she holds a steering-oar, in l. a *cornucopia* (the end only remaining). Her hair is rolled up all round the head, with a knot at the back, and she wears a long sleeved chiton, and himation twisted round loins and over l. arm.

Ht. $1\frac{7}{8}$ in. Towneley Coll. Very rude and much corroded.

1530. **Fortune.** She stands on l. leg, looking to her r.; in r. hand she holds a steering-oar, in l. a *cornucopia*. Her hair is rolled up all round, with a knot at the back, and she wears a long chiton, with *apoptygma*, himation over shoulders, and a *stephanè* surmounted by a *calathos*.

Ht. $2\frac{1}{2}$ in. Very rude.

1531. **Fortune.** She stands on r. leg, holding a steering-oar in r. hand and *cornucopia* in l.; she wears a *modius*, long chiton and himation.

Ht. $1\frac{1}{4}$ in. Very indistinct. At the back, a loop for suspension as an amulet.

1532. **Fortune.** She stands on l. leg, looking slightly to her r.; she holds a *cornucopia* in l. hand, and in r. part of a steering-oar (now broken away). Her hair is rolled up in a loop at the back, and falls in four tresses on the shoulders; she wears a *sphendonè*, long sleeved chiton and himation twisted round loins and passing over shoulders.

Ht. $4\frac{1}{4}$ in. Payne Knight Coll. (xxxv. 4).

1533. **Fortune.** She stands on l. leg, looking to her r.; she has held a *cornucopia* in l. hand. Her hair is gathered in a knot at the back, and she wears *sphendonè*, long sleeved chiton, and himation over l. shoulder, falling over r. arm.

Ht. 3 in. Payne Knight Coll. (xxxv. 1). Right fore-arm lost.

1534. **Fortune.** She stands on r. leg, looking down to r.; in l. hand she holds a *cornucopia*, and in r. she has held a steering-oar (now lost). Her hair is gathered in a knot behind, and she wears an *ampyx*, *modius*, long sleeved chiton, and himation fastened with a brooch on r. shoulder.

Ht. $3\frac{1}{2}$ in. Hamilton Coll. 22.

1535. **Fortune.** She stands on l. leg, looking to her r.; in r. hand she has held a steering-oar (now lost), and in l. a *cornucopia* (upper part broken off). Her hair is gathered in a knot at the back, and falls in tresses on the shoulders; she wears a long sleeved chiton and himation over r. shoulder, and has had a *modius* on her head.

Ht. $2\frac{5}{8}$ in. Hamilton Coll.

1536. **Fortune.** She stands on r. leg, looking to her r.; she holds a *cornucopia* in l. hand, and has held a steering-oar in r. Her hair is parted and gathered in a thick plait hanging down behind; she wears a *sphendonè* with incised patterns, long girt chiton, with a fold drawn up over the girdle and *apoptygma* to waist, and himation over back and shoulders. The dress and style of the hair recall the Caryatides of the Erechtheum.

Ht. $3\frac{3}{4}$ in.

1537. **Fortune** (?). She stands on r. leg, holding a *patera* in r. hand, and a *cornucopia* in l.; her hair is gathered into a plait behind, with a long tress falling over each shoulder. She wears a *sphendonè* and *modius*, and long sleeved chiton, with *apoptygma* falling in *pteryges* at the sides; the dress and style of the hair, as of the last, recall the Caryatides. The eyes have been inlaid.

Ht. $2\frac{3}{4}$ in. Hamilton Coll. 140. Right hand restored.

1538. **Fortune.** She stands on l. leg, looking to her r., and has held a steering-oar in r. hand; in l. is a *cornucopia*. Her hair is gathered back in wavy masses, and rolled up in a knot at the back; she wears a *sphendonè* with incised patterns, *modius*, long sleeved girt chiton with *apoptygma*, and himation falling in double folds in front, with balls attached to the corners.

Ht. $4\frac{3}{4}$ in. Payne Knight Coll. (xxxv. 3).

1539. **Fortune** (?). She stands on l. leg, looking to her r. ; in l. hand she holds a *cornucopia*, and in r. she holds out a *patera*. Her hair is gathered in a knot at the back, falling in curls on the neck ; she wears a *modius* and chiton, over which is a himation or *peplos* folded back like a *diploïs*, passing over r. shoulder and falling in *pteryges* down r. side.

Ht. $3\frac{3}{8}$ in. From Anzi, Basilicata. Bequeathed by Sir W. Temple, 1856. Patina ; hair very carefully rendered.

1540. **Fortune.** She stands on r. leg, looking to her r., with steering-oar in r. hand ; on her head is a *stephanè* surmounted by a disc, on each side of which is an ostrich-plume, resting between a pair of wings. Her hair is parted and gathered into a club at the back, with a tress falling over each shoulder ; she wears a long girt chiton, leaving the l. breast bare, and himation over l. arm and round lower limbs, falling in *pteryges* on the l. side. The chiton is fastened on r. shoulder with a brooch.

Ht. $4\frac{7}{8}$ in. Castellani, 1873. Left arm broken off.

1541. **Fortune.** She stands on r. leg, looking slightly to r., holding a *cornucopia* and club in l. hand ; she wears a *sphendonè*, long girt chiton, and himation over lower limbs.

Ht. $1\frac{1}{4}$ in. Right hand broken off. At the back is a loop for suspension.

1542. **Fortune.** She stands on r. leg, looking to her r., and holds a steering-oar in r. hand, the handle fashioned in the form of a dolphin ending in a swan's neck. She is winged, and her hair is gathered in a knot behind ; she wears a *sphendonè* and *modius*, long girt chiton, leaving l. breast bare, and himation over lower limbs, falling in *pteryges* on l. side.

Ht. $4\frac{1}{4}$ in. Left arm restored. Green patina.

1543. **Fortune.** She stands on l. foot, looking to her r. ; in r. hand she holds a steering-oar with handle as preceding, and in l. she has held a *cornucopia*, of which only the end remains. She is winged, and her hair is gathered in a knot behind, with a tress falling on l. side of neck ; on her head is a *stephanè*, surmounted by a disc from which rise two plumes. She wears a long girt chiton, with *apoptygma*, and himation over l. arm falling in rich folds ; at her back hangs a quiver.

Ht. $4\frac{3}{8}$ in. Towneley Coll.

1544. **Symbol of Fortune.** Left arm broken off just below the shoulder, holding a steering-oar.

Length 5 in.

1545. **Symbol of Fortune.** Left hand holding a *cornucopia*, at the top of which is a disc within a crescent formed by two palm-leaves.

Length $2\frac{7}{8}$ in. Towneley Coll.

1546. **Cornucopia.**

Length $1\frac{7}{8}$ in. End broken off ; three bunches of grapes visible.

1547. **Spes.** She stands on a rock, with l. foot slightly advanced, looking down to her r.; in r. hand she has probably held out a flower, and with l. she draws aside her skirt. Her hair falls in a queue behind, with a long tress on the l. side of the neck; she wears a *modius*, long sleeved chiton, and himation fastened on r. shoulder, with a fold on the breast like an *apoptygma*.

Ht. $2\frac{1}{4}$ in. Hamilton Coll. 229. Right hand lost; rather worn.

(*c*) Victory (1548–1561).

1548. **Victory.** She moves rapidly forward, with r. foot advanced, bearing a trophy, the lower end of which rests on her l. hand, while the top is supported by her r. arm; it is composed of a Corinthian crested helmet and the front of a cuirass attached to the trunk of a tree. Her hair is gathered in a knot behind, and she wears a long girt chiton *schistos* with *apoptygma*, fastened on l. shoulder, and leaving the r. bare; her drapery floats behind, and nearly all the right side of the body is exposed.

Ht. $8\frac{7}{8}$ in. Hamilton Coll. 2. The wings are broken off.

1549. **Victory.** She stands on a ball, with l. leg bent, looking to her l.; her r. hand hangs by her side, and her l. is placed on her hip. Her hair is gathered in a knot at the back, and she wears a long girt chiton and himation round lower limbs.

Ht. $2\frac{1}{8}$ in. Payne Knight Coll.

1550. **Victory.** She stands on a globe and carries a trophy, the lower end of which she supports with l. hand, the top with r. arm raised over her head; it is composed of a conical helmet, with cheek-pieces and a cuirass with straps attached, and is fastened to a stem of a palm-tree. Her wings are spread, and her hair is waved; she wears a long, flowing chiton with *apoptygma*. The markings on the wings are carefully rendered; the whole has a stiff and quasi-archaic appearance, and is possibly of Etruscan workmanship.

Ht. $4\frac{3}{8}$ in. Blacas Coll., 1867. Back partly hollowed out; has been attached as an ornament; green patina.

1551. **Victory.** She stands on a globe, with l. foot advanced, holding a palm-branch in l. hand; her hair is rolled up into a knot behind, and she wears a *sphendonè* and long girt chiton with *apoptygma*.

Ht. $2\frac{3}{4}$ in. Payne Knight Coll. (xcii. 3). Right arm and right wing broken.

1552. **Victory.** She flies downwards, with r. foot advanced, holding out a wreath in r. hand; in l. she has held a palm-branch. Her wings are spread, and her hair is waved and gathered in a knot behind; she wears a long girt chiton with *apoptygma*, fastened on the shoulders and floating behind.

Ht. $7\frac{1}{4}$ in. Payne Knight Coll. (xcii. 2).

1553. **Victory.** She stands with l. foot slightly advanced, looking to her r.; in r. hand she holds out a wreath, and in l. she has held a palm-branch. Her hair is gathered in a knot at the nape of the neck, and she wears a wreath (?) over the forehead, and a long loose chiton.

Ht. $4\frac{1}{2}$ in. Hamilton Coll. 67. Very coarse style.

1554. **Victory.** She moves forward, with l. foot advanced and the heels of both feet off the ground; in her hands she has held out a wreath and a palm-branch. Her hair is parted and rolled up at the back, and she wears a long girt chiton with *apoptygma* drawn up over the girdle; her flying drapery indicates rapid motion.

Ht. $3\frac{1}{4}$ in. Payne Knight Coll. (xcii. 1). Hands and left foot and a large part of the wings are broken off.

1555. **Victory.** She moves forward, with r. foot advanced and l. heel raised; she has probably held a wreath in her extended r. hand, and a palm-branch in l., which is clenched close to the body. Her wings are spread, and her hair gathered in a knot behind; she wears a *sphendonè* and long chiton with *apoptygma* drawn up over girdle.

Ht. $4\frac{1}{8}$ in. Hamilton Coll. Ancient base in the form of an altar. Both arms and nearly all right wing restored.

1556. **Victory.** She rushes forward, with l. foot advanced; in r. hand she may have held out a wreath, and in l. a palm-branch. Her hair is gathered in a knot at the back, and a tress from each side tied in a bow on the top of the head; she wears long chiton and *apoptygma*, which fly back to indicate the rapidity of her movement.

Ht. $3\frac{3}{4}$ in. Payne Knight Coll. (xxvi. 1). Wings broken off.

1557. **Victory.** She flies downwards, with wings spread and l. leg advanced, holding out a *cornucopia* in r. hand, supported at the top with l. hand above her head; her hair is arranged in parallel waves and gathered in a knot behind, and she wears a long flowing chiton *schistos* with *apoptygma*, leaving nearly all the left side bare.

Ht. $5\frac{7}{8}$ in. From Porto Trajano. Castellani, 1873. *Mon. dell' Inst.* viii. pl. 12, fig. 11; *Ann. dell' Inst.* 1864, p. 388.

1558. **Victory,** forming the head of a pin, standing on a globe; she holds out a large wreath in both hands. Her wings are spread, and her hair is tied in a bow on the top of the head; she wears a long chiton, which floats behind.

Ht. $2\frac{1}{8}$ in. 1892. Traces of gilding; Roman workmanship.

1559. **Victory** (?). She stands on r. leg, with wings spread; she has held a palm-branch in l. hand and a wreath in extended r. Her hair is drawn back into a knot at the back, and she wears an engrailed *sphendonè*, bracelet on r. wrist, armlet

on l. arm, double cross-band of beads fastened with brooches between the breasts and on the back, and himation covering r. leg, and falling in *pteryges* from l. arm.

Ht. $4\frac{1}{2}$ in. Payne Knight Coll. (xcii. 6). Perhaps meant for Aphroditè ; see Bernoulli, *Aphrodite*, p. 189.

1560. **Bust of Victory.** Head upraised ; hair waved each side and tied in a bow on the top of the head, smooth at the back ; girt chiton fastened with brooches on the shoulders ; wings visible behind.

Ht. $3\frac{1}{2}$ in. Payne Knight Coll.

1561. **Upper Part of Victory,** cut off at the waist in modern times. She looks to her r. ; her l. hand is raised above her head, having probably held a *cornucopia*, part of which still remains attached to the r. shoulder. She wears a chiton fastened with brooches on the shoulders ; her hair is parted and waved, the front part divided into two plaits tied in a bow on the top of the head, and the back hair gathered in two tresses and rolled up on the neck. The eyes have been inlaid.

Ht. $4\frac{1}{4}$ in. Payne Knight Coll. The right arm from above the elbow, and the wings and part of the left hand are broken off.

(*d*) Lares (1562–1580).

[On the subject see Roscher, *Lexikon*, *s.v.*; Friederichs, *Kleinere Kunst u. Industrie*, p. 439 ; Preller, *Röm. Mythol.*[4] ii. p. 105 ff. ; *Ann. dell' Inst.* 1862, p. 300 ff., and 1863, p. 121 ff.]

1562. **Lar Familiaris.** He is beardless, and stands on r. leg, holding a *cornucopia* in l. hand, and a *patera* in his extended r. ; his hair is arranged in thick clustering curls all round the face, and he wears *endromides*, with tops of panther's skin, short girt sleeved chiton, and himation over l. shoulder, twisted round the waist like a girdle, and falling in *pteryges* in front.

Ht. $7\frac{5}{8}$ in. Found near Albano. Hamilton Coll. Ancient base.

1563. **Lar Familiaris.** As the last ; his hair is smooth, and he wears a wreath tied with a ribbon, the ends of which fall on his shoulders ; his himation is looped up under the girdle in front and at the back, and falls in *pteryges* in front.

Ht. $4\frac{1}{8}$ in. Payne Knight Coll. (xxxviii. 1). Patina.

1564. **Lar Familiaris.** As the last.

Ht. $4\frac{1}{8}$ in. Coarse style.

1565. **Lar Familiaris.** As before ; he stands on l. leg, and has smooth hair parted in the middle ; instead of the wreath a fillet, the ends of which fall on the shoulders.

Ht. $4\frac{1}{8}$ in. The cornucopia in the left hand is lost.

1566. **Lar Familiaris.** As before ; he stands on l. leg, and holds a branch in l. hand, as well as the *cornucopia*.

Ht. $4\frac{1}{4}$ in. Blacas Coll., 1867. Left foot and part of patera broken off ; very rude.

1567. **Lar Familiaris.** As before ; his hair is arranged in clustering curls, and he wears a fillet.

Ht. $4\frac{3}{4}$ in. Presented by General Meyrick, 1878. Patera and cornucopia lost ; feet injured.

1568. **Lar** (type of **Compitalis**). He moves forward, with l. foot advanced, holding out a *patera* in r. hand, and a *rhyton* in l. above his head ; he has curly hair, and wears a short girt chiton, *endromides* with vandyked tops, and a wreath tied at the back with a ribbon, the ends of which fall on the shoulders.

Ht. 5 in. Towneley Coll.

1569. **Lar** (type as last). He stands on l. leg, looking to his r. ; in r. hand he holds out a *patera*, and in l. hand he holds up a *rhyton* terminating in an animal's head. He wears a short girt sleeved chiton with *apoptygma*, himation over l. shoulder, twisted under the girdle, as in the other type, *endromides*, and a wreath tied with a ribbon, the ends of which fall on the shoulders.

Ht. $4\frac{1}{2}$ in.

1570. **Lar Compitalis.** He moves forward on tip-toe, with l. foot advanced, holding *patera* and *rhyton* as before ; he has clustering curls, and wears a short girt chiton which is blown back on each side, chlamys over l. arm, *endromides*, and a fillet.

Ht. $4\frac{1}{8}$ in. Blacas Coll., 1867.

1571. **Lar Compitalis.** He stands on r. leg, holding out a *patera* in r. hand ; l. hand with *rhyton* ending in ibex's head, modern. He has curly hair, and wears a twisted fillet, short girt chiton with *apoptygma* blown back each side, and sandals ; the pupils of the eyes are pierced. The chiton has been inlaid in two borders of silver, representing the *clavus angustus*.

Ht. $5\frac{1}{4}$ in. Payne Knight Coll. (xxxvii. 1).

1572. **Lar Compitalis.** He stands on tip-toe on r. foot, holding a *patera* in extended r. hand, and a *rhyton* above his head in l. ; inside the *patera* is a raised rosette-pattern. His hair falls in straight locks, and he wears a fillet, short sleeved chiton with *apoptygma*, himation twisted round the waist, and *endromides* with tops turned over.

Ht. $7\frac{7}{8}$ in. From Torre Annunziata. Bequeathed by Sir W. Temple, 1856. Ancient base. Right leg broken off below knee.

1573. **Lar Compitalis.** He stands with r. foot advanced, holding out a *patera* in l. hand ; in r. hand he holds up a *rhyton* terminating in a dolphin's head. He has curly hair and wears a short girt bordered chiton with *apoptygma* and *endromides* ; his skirts are blown out on either side.

Ht. 4 in. Hamilton Coll. 28^2.

1574. **Lar Compitalis.** He moves forward, with r. foot advanced, holding out in l. hand a *patera* with incised patterns ; in the r. he holds up a *rhyton* terminating in a dolphin, with cover in the form of an inverted flower. His hair is arranged in clustering curls round the face, with a top-knot over the forehead ; he wears a short girt sleeved chiton, gathered up over the girdle, chlamys over the arms, and shoes fastened at the ankles. The chiton has been inlaid with two narrow stripes from the edge of the skirt over the shoulders ; the pupils of the eyes are pierced for inlaying.

Ht. $6\frac{1}{8}$ in. Right foot lost, and part of chlamys broken away.

1575. **Lar Compitalis.** He moves forward with l. leg advanced, holding up a *cornucopia* in r. hand, and in l. a *rhyton* terminating in a dolphin ; his hair is tied in a top-knot in front, and he wears shoes, short girt chiton with *apoptygma*, and chlamys fastened round waist, the ends blown back each side.

Ht. $3\frac{1}{4}$ in. Hollis Coll. 25.

1576. **Lar Compitalis.** He moves forward, with l. leg advanced, holding up a *rhyton* in r. hand, and a *patera* in l. hand, which is extended ; his hair is gathered in a knot at the neck, and he wears a wreath, short girt chiton, with *apoptygma* blown back each side, and *endromides*, with skin flaps.

Ht. $4\frac{5}{8}$ in. From Rome. Castellani, 1873.

1577. **Lar Compitalis.** He stands with r. foot advanced, holding out in l. hand a *patera* with incised patterns ; in r. hand he holds up a *rhyton* with conical cover, terminating in a dolphin. His hair is arranged in clustering curls round the face, with top-knot over the forehead, and a plait along the top of the head ; he wears shoes, short girt chiton with *apoptygma*, and chlamys tied round the waist, the ends blown back each side.

Ht. 6 in. Towneley Coll. Clarac, *Musée de Sculpt.* iv., 770, 1916 A. Ancient base.

1578. **Lar.** He stands on r. foot, with hands extended ; in the l. a small jar or *pyxis* ; his hair is arranged in curls round the face, and he wears a garment reaching to the knees and fastened round the waist.

Ht. $4\frac{1}{4}$ in. From Anzi. Bequeathed by Sir W. Temple, 1856. Very rude work.

1579. **Upper Part of Lar.** He looks down to r., and holds out a *patera* in r. hand ; his l. has held some object. His hair is tied in a top-knot, and falls in straight masses ; round his waist and over l. shoulder is a chlamys.

Ht. $3\frac{1}{4}$ in. Centorbi, Sicily, 1863 ; excavated by G. Dennis, Esq.

1580. **Bust of Lar or Camillus,** reaching to the waist. He looks to his l. ; his hair falls in a straight mass down the back, and he wears a loose chiton, with girdle and cross-belt, fastened with a brooch on l. shoulder ; a fillet is wound round his head.

Ht. 5 in. Much corroded ; arms lost, and right side broken.

1581. **Romulus and Remus** suckled by the wolf. The wolf stands to l., with head turned round to her l ; on either side of her is one of the twins, kneeling on one knee and approaching his head to her teats.

Ht. 1 in. Length $1\frac{7}{8}$ in. Hamilton Coll. Tail of wolf lost.

1582. **Romulus and Remus** suckled by the wolf; medallion with relief. The wolf stands to r., looking round to l. ; the twins crouch underneath, reaching up to the teats with their hands. **Plate XI.**

Diam. $2\frac{3}{4}$ in. Cf. *Brit. Mus. Cat. of Vases*, iv., G 125.

III. MISCELLANEOUS STATUETTES AND BUSTS (1583–1728).

1583. **Roman Orator.** He stands on l. leg, with r. arm hanging down, the fingers bent, as if having held some object ; the l. hand is extended palm upwards, with the third and little fingers bent, an ordinary oratorical gesture. He is beardless, and wears a sleeved tunic, over which is a *toga*, part thrown over l. shoulder and tucked in under the girdle in front, forming a loop, the other part carried round the back and over l. arm. On his feet are boots of the kind known as *calceus senatorius*, attached to the leg by cross-straps reaching up to the ankle ; the pupils of the eyes are incised.

Ht. $6\frac{1}{2}$ in. Payne Knight Coll. Ancient base ; left foot and left fore-arm restored ; much corroded.

1584. **Man sacrificing.** He stands on l. leg, holding out a fruit in r. hand ; in l. he has held a *patera*. He is beardless, and wears shoes with an upper leather covering all but the toes, short sleeved tunic, and *toga* arranged in the fashion known as *cinctus Gabinus ;* one part is drawn over the head, and falls in front to the waist, where it is looped up and tucked up under a transverse fold twisted round the waist, while the other part is thrown over the l. arm. On the r. shoulder has been inlaid a narrow stripe (the *clavus angustus*) ; the hair is slightly waved.

Ht. $5\frac{1}{4}$ in. *Encycl. Brit.*[9] vi. p. 456 ; Smith, *Dict. Antiqs.*[3] i. p. 256 (described as augur wearing trabea). Left hand broken off.

1585. **Roman Official,** perhaps in the act of sacrificing. He stands on l. leg, looking to his l. ; his r. hand has held out a *patera*, and in l. he holds a sort of wand curved at one end, perhaps part of a *lituus*. He is beardless, and his hair falls straight over the forehead ; he wears shoes, sleeved tunic, and *toga* arranged in the *cinctus Gabinus*, as No. 1584.

Ht. $4\frac{1}{8}$ in. Hollowed out at the back.

1586. **Roman Official.** As the last ; he looks down to the r., and holds in l. hand a long bundle of rods (*fasces*?), tied in the middle and at the upper end, which is curved and rests against the shoulder ; his r. hand is extended with open palm. The pupils of the eyes are incised.

Ht. $4\frac{1}{4}$ in. Hamilton Coll. Nose and fingers of right hand broken. A Satyric mask is affixed to the base.

1587. **Roman Official** (?). He stands on l. leg, with r. hand extended, holding in l. part of a staff which is nearly all broken away; he wears long chiton and *toga* arranged in the *cinctus Gabinus*, covering his head; his hair falls straight over his forehead; the lower end of the *toga* is weighted.

Ht. $4\frac{1}{2}$ in.

1588. **Priestess** (?). She stands on l. leg, holding out a fruit (?) in r. hand, and in l. a small box containing fruit; she wears a long sleeved chiton, large himation veiling her head and falling in *pteryges* from the l. shoulder, and boots.

Ht. $6\frac{1}{4}$ in., with ancient base, $7\frac{7}{8}$ in. From Torre Annunziata. Bequeathed by Sir W. Temple, 1856.

1589. **Priestess.** She stands on r. leg, with r. hand raised, holding in l. hand a small *cista* with open lid; she wears an *ampyx*, long chiton, and himation over l. shoulder veiling her head.

Ht. $5\frac{1}{4}$ in. Pulsky Coll., 1868 (*Cat.* 87). On the head a ring, in which a larger ring is fixed.

1590. **Priestess.** She stands on r. leg, holding out a *patera* in r. hand; her l. hand is held up, and her head is rather on one side. Her hair falls in a queue down the back, and she wears a *sphendonè*, long chiton, himation over l. shoulder, and shoes.

Ht. $4\frac{3}{8}$ in.

1591. **Priestess** (?). She stands on r. leg, and looks up, with hands extended; in the r. a *patera*; her hair is drawn back into a knot at the neck, and she wears long girt chiton and himation over l. arm.

Ht. $4\frac{3}{8}$ in.

1592. **Priestess.** She stands on r. foot, holding out in r. hand a *patera* with *omphalos*, and in l. a small *pyxis* (?); her hair is gathered in a knot at the neck, with tresses falling on the shoulders, and she wears a long girt chiton with looped-up sleeves, himation over l. arm, and shoes.

Ht. $8\frac{3}{4}$ in. Towneley Coll. Ancient base.

1593. **Priestess.** She stands on r. foot, looking slightly to her r., and holds out a *patera* in r. hand, and in l. an open box containing objects; she wears a long chiton, and himation wrapped round her, covering the head.

Ht. $2\frac{1}{2}$ in. Bequeathed by Sir W. Temple, 1856. Right foot lost.

1594. **Priestess** (?). She stands on r. foot, with l. hand raised, holding out in r. hand a *patera*; she wears a long chiton, himation over l. shoulder, veiling her head, and shoes.

Ht. $2\frac{1}{4}$ in. Presented by General Meyrick, 1878. Flat and rude.

1595. **Man seated,** with arms extended, as if driving a chariot. He is beardless, with flowing curls, and wears a Phrygian cap and chlamys over shoulders, fastened in front with a modern brooch.

Ht. 4½ in. Left hand modern.

Fig. 26 = No. 1595.

1596. **Man in Phrygian attire,** perhaps Paris. He stands with l. leg crossed over r., looking down to his r.; in r. hand he holds a dagger (?), in l. a ram's head. He is beardless, and his hair is arranged in two rows of curls; he wears a *kidaris* with flaps, short girt chiton with *apoptygma*, chlamys fastened with a brooch in front, sleeved under-garment, *anaxyrides*, and shoes.

Ht. 4 in. Payne Knight Coll. (x. 1); obtained by him from Towneley.

1597. **Man,** in Phrygian or Persian attire. He stands on l. leg, looking down to his r.; his r. hand is advanced, pointing with the fore-finger, and l. held out horizontally, clenched. He is beardless, and wears a *kidaris* with flaps, on which parallel horizontal lines are incised to indicate folds; short girt chiton, chlamys fastened on r. shoulder, and a garment fastened by a knot on the breast; under-garment with long sleeves, drapery twisted round his loins, and *anaxyrides*.

Ht. 3⅞ in. Blacas Coll., 1867. Both feet broken off; at the back is an irregular sinking, probably for attachment to some object.

1598. **Phrygian Woman.** She kneels on l. knee to r., looking round to l., with r. arm extended; she has held some cylindrical object in l. hand. She wears a *kidaris* with flaps, studded with small holes, chlamys round l. arm, and long girt chiton with long sleeves, which are ornamented with diaper pattern. On her r. wrist is a bracelet; her hair falls in thick, wavy masses.

Ht. 2⅝ in. Towneley Coll. Fingers of right hand broken. Perhaps intended to represent Hecuba.

1599. **Phrygian Prisoner.** He is seated, with hands tied behind him and feet crossed; he is beardless, and wears a Phrygian cap covering the neck, jerkin girt at the waist, *anaxyrides*, and shoes.

Ht. 2 in. Hamilton Coll. 117.

1600. **Prisoner.** He squats with r. leg doubled under the l., which is drawn up; he is beardless, and has closely-curling hair; his hands are tied behind him, and he looks up with an expression of pain.

Ht. 1½ in.

1601. **Gladiator** (?). He advances l. leg, and his r. hand is raised, and l. placed on thigh ; he is beardless, and wears a conical cap with a knob on the top, and loin-cloth fastened round the waist.

Ht. 3 in. Hollis Coll. 24.

1602. **Gladiator.** He moves to l., with l. foot advanced, in r. hand a short curved sword, in l. a small octagonal shield ; he wears a large crested helmet, with a perforated visor over the face, short girt tunic, and greaves.

Ht. $3\frac{3}{4}$ in. Hamilton Coll. 4.

1603. **Gladiator.** He stands with l. foot raised and r. leg bent, looking upwards ; his l. hand is extended, and in r. he has held up a sword (?) ; he is beardless, and wears a conical cap with knob, and loin-cloth.

Ht. $2\frac{3}{8}$ in. From S. Maria di Capua. Bequeathed by Sir W. Temple, 1856.

1604. **Gladiator.** He advances to l., with l. foot drawn back, on l. arm a rectangular curved shield (*scutum*) ; he wears a crested helmet, with side-crests and perforated visor, short chiton to hips, with broad belt, and greaves.

Ht. $2\frac{3}{4}$ in. Payne Knight Coll. At the back, a funnel-shaped support.

1605. **Gladiator.** He has long hair, brushed back and falling down his back, and wears a loin-cloth twisted round his waist ; on his l. arm is a sheath, as worn by a gladiator on a mosaic published in Baumeister, *Denkmäler*, iii. pl. xci. ; see also Nos. 2864–2866. In r. hand he carries a trident, the prongs of which are broken off, and in l. a short dagger (?).

Ht. $2\frac{1}{2}$ in. Castellani, 1873. Legs from knees lost ; very rude. For representations of gladiators in art, and details of costume and armour, see Daremberg and Saglio, *Dict. des Antiqs. s.v.*, and Baumeister, *Denkmäler*, iii. (*s.v.* Wettkämpfe) ; compare also No. 2966.

1606. **Warrior,** in low relief. He is turned to the front, with l. leg bent as if moving to r. ; he has a formal beard, arranged in rows of neat curls, fillet with chevron-pattern incised, helmet (?), chlamys fastened with a brooch in front, and greaves ; in r. hand he holds a dagger.

Ht. $3\frac{1}{4}$ in. Rather barbaric in type. On the head is a support for some object.

1607. **Warrior.** He stands with r. leg slightly advanced ; he is beardless, with crested helmet, and shield on r. arm, and has held some object in l. hand.

Ht. $4\frac{7}{8}$ in.

1608. **Warrior.** He stands with l. foot drawn back, holding out a *patera* in r. hand ; his l. has been extended. He is beardless, and wears a crested helmet, cuirass, and short chiton.

Ht. 5 in. Left arm lost. Ancient base.

1609. **Warrior** advancing. He stands on l. foot; his l. hand has been extended, and in r. he has held up a spear; he wears a high-crested helmet, with cheek-pieces, short thick chiton, and greaves.

Ht. $3\frac{1}{2}$ in. Left hand lost.

1610. **Warrior.** His r. hand is held out, and l. hand placed on hip; the latter has held a sword. He wears a cuirass, with sword-belt and sheath, thick gloves (?), drawers (?), and high boots.

Ht. $3\frac{3}{8}$ in. From Ak Koï, near Miletus. Presented by C. T. Newton, Esq., 1866. Head lost. Rather rough work.

1611. **Warrior** in Roman armour. He is bearded, and wears a helmet, with frontal ridge and small crest, strapped under the chin, short chiton falling in fringed flaps, plated cuirass with shoulder-pieces, *bracae* reaching to the knees, and sandals. The eyes have been inlaid; the hands are clenched.

Ht. $4\frac{1}{2}$ in. Castellani, 1867. Mansell, *Brit. Mus. Photographs*, No. 877, fig. 3.

1612. **Warrior.** He stands with l. foot slightly advanced; he is beardless, with crested helmet with peak in front, sword in r. hand (broken), and octagonal shield on l. arm.

Ht. $5\frac{1}{2}$ in.

1613. **Trophy,** made up in the form of an armed warrior, consisting of a helmet with cheek-pieces, short chiton, cuirass with row of flaps round edge, sword suspended by belt over r. shoulder, and greaves; a cross-piece supports the arms.

Ht. $2\frac{1}{4}$ in.

1614. **Head of Warrior,** broken off from a bust or statue. He is beardless, with plain close-fitting helmet (*καταῖτυξ*) strapped under the chin; eyes hollow; lips inserted separately.

Ht. 8 in. Payne Knight Coll. (xxvii. 1); sent from Rome in 1785. *Spec. Ant. Sculpt.* i. pls. 20, 21. Good patina. Payne Knight calls this Diomede (see *Il.* x. 257); cf. *Ant. di Ercolano*, v. 75.

1615_1. **Head of Warrior** (?), wearing a close cap, with loops over the ears and strings tied under the chin, the hair in formal curls over the forehead.

Ht. $2\frac{5}{8}$ in. Presented by General Meyrick, 1878. The eyes have been inlaid.

1615_2. **Head of Warrior,** beardless, wearing close helmet tied under the chin, as No. 1614.

Ht. $3\frac{1}{8}$ in. Ring on top of head.

1615_3. **Head of Emperor or Warrior,** beardless, with curly hair, wearing cuirass with a quatrefoil in front; ring on top.

Ht. 4 in. Towne'ey Coll. Surface suspicious.

1615$_4$. **Head of Warrior,** beardless, with thick hair over forehead; close-fitting helmet, fastened under the chin (cf. No. 1614); pupils of eyes hollow; ring on top.

Ht. $3\frac{1}{8}$ in.

1615$_5$. **Head of Emperor,** beardless, wearing cuirass and shirt of mail; eyes of silver.

Ht. $4\frac{1}{4}$ in. Good patina; hair well executed. Ring on top of head, with modern chain.

1616. **Armed Horseman.** He wears a visored helmet and cuirass, and has held the reins in l. hand, and a goad (?) in r.; there are remains of some object on his knee. The horse moves forward.

Ht. $3\frac{5}{8}$ in. Hertz Coll., 1859 (*Cat.* 574). Much corroded; rude work. The crest of the man's helmet is broken off.

1617. **Man with Horse** (?). He wears a *pileus*, short chiton, with a thick girdle of four folds wrapped round the waist, and *bracae*; he holds something under his l. arm, and his r. is laid on the neck of the animal, which springs forward; under the fore-part of its body is a support.

Ht. $2\frac{1}{4}$ in. Fore-legs of animal lost. Ancient base.

1618. **Equestrian figure,** perhaps Alexander the Great (?). He is seated astride his horse, and has held the bridle in both hands: he looks to his r., and is beardless, with curly hair, cuirass, short chiton, and chlamys over shoulders. PLATE XXVI.

Ht. 2 in.

1619. **Charioteer.** He stands with legs wide apart, and is beardless, with straight hair and fillet, and loin-cloth; in l. hand he has held up the reins, and in r. a goad.

Ht. $1\frac{7}{8}$ in. Feet and left hand lost.

1620. **Charioteer.** He stands with feet apart, r. leg slightly bent; his r. hand is raised and has held a goad; in the l. he has held the reins; he is beardless, and has short, smooth hair, with a fillet.

Ht. $4\frac{1}{8}$ in. Blacas Coll., 1867.

1621. **Athlete** wearing *caestus*. He stands on r. foot, and has held some object in both hands; he is beardless, and has short, clustering locks; on either hand is the *caestus*, reaching above the elbow. Perhaps a copy of some statue of the Lysippian school.

Ht. $5\frac{3}{8}$ in. Blacas Coll., 1867. Corroded. At the back, a projecting piece of bronze for attachment.

1622. **Athlete.** He stands on r. foot, with r. hand extended, looking to r.; he has straight hair, and wears a fillet; his l. hand is spread out, and in r. he has held a spear or other object.

Ht. 7 in. On the base is fixed a Satyric mask, with beard arranged in formal curls.

1623. **Head of Athlete,** with hair coiled at the back of the neck (cf. *Cat. of Vases*, iii. E 67, 69), perhaps a copy of a fifth-century Greek head; has formed the balance-weight of a steelyard.

Ht. $2\frac{1}{4}$ in. Patina; roughly executed. Hole on right side of face; no ring on top.

1624. **Acrobat** (*circulator*). He is standing on his hands with legs in the air behind; he wears a conical cap and drawers.

Ht. $2\frac{5}{8}$ in. Right arm broken. Cf. *Mus. Marbles*, x. 27, for a similar figure on a crocodile.

1625. **Acrobat.** He stands with legs close together and head thrown right back; he wears a leather cap stamped with rings, fastened under the chin, and an embroidered loin-cloth fastened round his waist.

Ht. $3\frac{1}{8}$ in. Presented by General Meyrick, 1878. Arms broken.

1626. **Comic Actor.** He is seated on an altar, round which are festoons; his r. hand is raised to his chin and supported on l. elbow. He wears a mask, with open mouth and snub nose, and his hair is thick and like a wig; he has a short girt tunic, chlamys over l. shoulder, and *socci*.

Ht. $4\frac{1}{8}$ in. 1878.

1627. **Comic Actor.** Attired as the last; arms folded and legs crossed; his seat is lost.

Ht. $2\frac{3}{4}$ in. From Tralles. Burgon Coll., 1842. Pottier and Reinach, *Nécropole de Myrina*, p. 471, note 6.

1628. **Comic Actor.** He extends his arms, counting his fingers; on his head is a sort of cap folded double, and he wears *socci*, a short tunic, chlamys over shoulders, and a mask with open mouth.

Ht. $4\frac{1}{8}$ in. From Torre Annunziata. Bequeathed by Sir W. Temple, 1856. *Ann. dell' Inst.* 1853, pls. A, B, fig. 3, p. 33.

1629. **Comic Actor.** He stands with r. leg crossed over the l., head leaning over r. shoulder and supported by r. hand; his r. elbow rests on his l. hand. He wears a mask with open mouth, and wig rising to a point in front, hanging over r. shoulder, with hair arranged in formal ridges; sleeved jerkin and *anaxyrides*, himation over l. shoulder, wrapped round l. arm and twisted round waist, and *socci*.

Ht. $2\frac{1}{2}$ in. Hamilton Coll. 115. Drapery perforated on each side of hips.

1630. **Comic Actor.** He stands with feet close together and r. hand raised, the fore-finger pointed upwards, as if declaiming; he has short straight hair, and wears a mask with open mouth, girt jerkin and *anaxyrides*, *socci*, and himation over l. shoulder, in which l. arm is muffled.

Ht. $2\frac{3}{4}$ in. 1878. Small ancient base.

1631. **Comic Actor.** He moves forward to his l., with l. foot advanced, r. arm bent and l. extended; in l. hand he holds the end of a strap which passes behind over l. shoulder to r. hip. He wears a mask with open mouth and conical cap, short girt jerkin, and shoes.

Ht. 2⅜ in. Hamilton Coll. 113. Left leg repaired; very rude.

1632. **Comic Actor.** He stands on r. leg, looking to his r., with r. hand raised to mouth and expanded outwards; l. hand extended in front of hip, as if gesticulating. He is beardless, and has short hair, and no mask, but a himation over l. shoulder.

Ht. 4 in. Payne Knight Coll. (lxxvii. 2). Very late and rude in style; probably of the fourth century of our era.

1633. **Comic Actor.** He is seated on an altar, with r. foot crossed over l.; his r. elbow is supported by his l. hand, and the r. hand raised to his mouth, in which the fore-finger is inserted; he looks up to his r. He wears a mask with open mouth, conical cap, girt jerkin reaching to knees, *anaxyrides*, *socci*, and a small himation folded on l. shoulder.

Ht. 2⅜ in. From Megalo Castro, Crete. Presented by A. W. Franks, Esq., 1879. Pottier and Reinach, *Nécropole de Myrina*, p. 471, note 6.

1634. **Comic Actor** seated on altar, perhaps as a slave taking refuge from an angry master. His hands are clasped or tied behind his back, and he turns to his l., as if addressing someone; he is bald over the forehead, and wears a mask and wig, and short leather jerkin. On the altar a branch is incised.

Ht. 1⅞ in. Payne Knight Coll. (lxxvii. 4). Cf. Wieseler, *Theatergebäude*, pl. 12, fig. 7; Ficoroni, *De Larvis Scenicis*, pl. 27, 3. Feet broken; on l. shoulder three holes pierced.

1635. **Comic Actor.** He stands with r. leg slightly advanced and r. arm extended, l. arm by his side; he wears a mask with open mouth, and wig, jerkin with short sleeves, *anaxyrides*, and *socci*, and chlamys over shoulders enveloping l. arm.

Ht. 5 in. Payne Knight Coll. (lxxvii. 10). Rude work; has served as a handle for some object. Right hand lost.

1636. **Comic Actor,** probably as Seilenos. He stands on r. leg with both hands held out; fingers of r. hand closed except fore-finger; those of l. hand clenched. He is bald, with a long beard, and wears jerkin and *anaxyrides* of rough skin, a small himation twisted round waist and over l. arm, and *socci*.

Ht. 3⅛ in. Payne Knight Coll. (lxxvii. 3). Cf. Wieseler, *Theatergebäude*, pl. 12, fig. 10, p. 92. In the head is fixed a tapering spike; ancient base.

1637. **Comic Actor** as Seilenos. He stands with feet together, looking slightly to his r.; his arms are clasped over the chest. He is nearly bald and has pointed ears and a long beard; he wears an ivy-wreath and is wrapped in a large himation or *paenula*.

Ht. 3¾ in. Payne Knight Coll. (lxxx. 4). Vaux, *Handbook to Brit. Mus.* p. 434. The eyes are pierced for inlaying.

1638. **Two Comic Actors** as Seilenos, cut off at the hips. As the last figure.

Ht. $2\frac{1}{8}$ and 2 in. Hamilton Coll. 187. In the head is fixed a tapering spike.

1639. **Actor** in the Satyric drama, dancing. He rests on l. foot, the r. raised with heel lowered as if to mark time by stamping; his r. arm is bent, the hand open and turned to the front with fingers slightly bent, and the l. hand is held out with palm upturned. He looks up to his r., and has lank, wavy hair and a long pointed beard (*σφηνοπώγων*); the pupils of the eyes are incised, and the outer corners are curiously elevated. He wears a *stephanè* like a woman, incised with palmettes, close leather jerkin reaching to the hips, with *phallos* attached, under-garment (*subucula*) with long sleeves, *anaxyrides*, and buskins with tops turned over.

Ht. 6 in. Campanari, 1849. In fine condition; in the head is a hole for an ornament.

1640. **Male Figure** with movable head, mounted on a hinge at the back. He is youthful and beardless, and stands with r. foot slightly drawn back and r. hand raised; with l. he holds some object to his breast. He has thick straight hair, and wears a sort of short chiton looped up each side, and loose *bracae*; the eyes are hollow.

Ht. $8\frac{1}{4}$ in. Borrell Coll., 1852. Perhaps represents an actor in the *fabulae Atellanae.*

1641. **Male Tragic Mask,** bearded. The brows are knit, and the pupils of the eyes hollow; over the brows is the *ὄγκος*, rising in a high curved ridge, covered with wavy lines of hair growing upwards. Two formal curls hang on either side of the face; the moustache is long and curled at the ends, and the beard is arranged in thick tufted curls; the mouth is open.

Ht. $1\frac{1}{2}$ in.

1642. **Male Tragic Mask,** as last.

Ht. $1\frac{3}{8}$ in. Rather worn.

1643. **Male Tragic Mask,** as before.

Ht. $1\frac{1}{2}$ in. Payne Knight Coll.

1644. **Female Tragic Mask.** The mouth is open, and the brow contracted; over the forehead is a row of formal curls, and on each side of the face triple ringlets formally arranged. Above is the *ὄγκος*, on which a number of raised ridges converge to a common centre at the apex. Below the chin is a double spiral.

Ht. $4\frac{1}{4}$ in. From Italy. Comarmond Coll., 1851.

1645. **Female Tragic Mask.** The mouth is open, and the hair of the eyebrows indicated; their inner corners are slightly raised. The *ὄγκος* is shaped like a reflex bow, ornamented with raised ridges converging to the centre; the hair is arranged in curls over the forehead, and a triple row of formal ringlets each side of the face, below which is a shorter row of triple ringlets falling on each side of the neck. Below the chin is a palmette.

Ht. 3 in. Blacas Coll., 1867.

1646. **Female Tragic Mask.** Over the forehead is the ὄγκος with parallel rows of ringlets; the mouth is closed, and the pupils of the eyes left hollow.

Ht. 1½ in. Halicarnassos, 1859.

1647. **Female Tragic Mask.** The mouth is wide open and the brows contracted; above the forehead is an ivy-wreath, round which a sash is twisted, hanging down on either side; below, two parallel formal curls each side; behind the wreath the hair rises in a ridge.

Ht. 1⅜ in. Good patina.

1648. **Female Tragic Mask.** The mouth is open; over the forehead, the ὄγκος and an ivy-wreath tied with a sash; on the r. side is a spiral tress.

Ht. 1⅜ in. Good patina. Tress on left side broken away; on left cheek an oblong sinking, where a flaw in the metal has been cut out.

1649. **Female Tragic Mask.** The mouth is open; over the forehead is a fillet, round which is twisted a sash to which an ivy-wreath is attached; the ends of the sash are knotted together on the top of the head, and terminate in clusters of ivy-berries; over the forehead are larger clusters of ivy-berries attached with the loop formed by the ends of the sash; on either side of the head are ivy-leaves attached to the wreath.

Ht. 2 in. Payne Knight Coll.

1650. **Female Mask.** The mouth is closed; the hair is partially covered with a coif, the ends of which are knotted together over the forehead. At the back of the head the hair is gathered in a top-knot, and on either side of the face are three short parallel tresses.

Ht. 1¼ in. From Leucas, Acarnania, 1846. Hollow at back.

1651. **Female Tragic Mask.** The mouth is open; over the forehead is a twisted fillet with ends hanging either side; above it are two small horns (?), and on either side of the face two curls of hair.

Ht. 1¼ in.

1652. **Female (?) Mask.** The face is beardless, the brows contracted and lips parted; the nose is slightly aquiline, and the expression strongly marked. A double twisted fillet passes over the forehead, the ends being looped under it and hanging down on each side; the hair is thick and hangs in long tresses on the neck.

Ht. 2 in. Payne Knight Coll. Good patina.

1653. **Comic Mask,** forming a spout. The large open mouth forms the spout; a mass of false hair, rising in a ridge over the forehead, is drawn back and terminates in shaggy locks; this is probably the σπεῖρα τριχῶν noted by Pollux (iv. 149) as characteristic of one variety of the comic mask.

Ht. 1¾ in. Length 2⅝ in. From Torre Annunziata. Bequeathed by Sir W. Temple, 1856.

1654. **Comic Mask,** forming a spout. Over the forehead the hair rises in a ridge, with a single wavy lock on each cheek ; large mouth ; pupils of eyes incised.

Ht. $2\frac{1}{4}$ in. Towneley Coll. On either side, a hole pierced for a rivet.

1655. **Comic Mask.** Open mouth and shaggy eyebrows ; over the forehead the artificial hair rises in a ridge.

Ht. $1\frac{1}{8}$ in.

1656. **Mask of Comic Old Man or Slave.** Large open mouth and shaggy eyebrows ; over the forehead the artificial hair rises in a ridge, falling on either side of the cheeks in three parallel ringlets.

Ht. $1\frac{1}{4}$ in.

1657. **Two Satyric or Comic Masks,** forming spouts. Large open mouths ; over the centre of the forehead the artificial hair is brought forward to a point, and three parallel thick curls are attached on either side of the face. One looks more downwards than the other.

Ht. $1\frac{1}{2}$ and $1\frac{5}{8}$ in. Blacas Coll., 1867.

1658. **Satyric Mask.** The head is bald, and under the chin is a fringe of hair (?) ; on either side are goat's ears pointing downwards. Inside the wide mouth of the mask the natural mouth is shown.

Ht. $1\frac{3}{4}$ in. Payne Knight Coll.

1659. **Satyric Mask.** The features are those of a Satyr ; the ears are pointed, the eyebrows overhanging, and the mouth open ; the pupils of the eyes incised. The beard falls in long rich curls on the breast ; over the forehead is an upright fringe of hair curled at the ends and rising like a plume in the middle.

Ht. $2\frac{5}{8}$ in. A piece of the left side broken away ; behind the left ear, a hole for attachment.

1660. **Tragic Mask,** with *ὄγκος*, in relief.

Ht. $1\frac{1}{8}$ in. From Corfu. Woodhouse Coll., 1868.

1661. **Tragic Mask,** forming the end of a handle.

Ht. $2\frac{3}{8}$ in. Blacas Coll., 1867.

1662. **Two Tragic Masks** with *ὄγκος* ; have been attached to some object.

Ht. of each $1\frac{1}{4}$ in. One is of coarser work than the other.

1663. **Dwarf.** He sits huddled up on the top of a conical mound, with hands on knees and chin resting on his hands ; he has thick curly hair, a pointed chin, and flat forehead, and wears a loin-cloth. From his back springs a curved projection (broken off). Issuing from the front of the mound is the fore-part of a long-eared animal like a rabbit.

Ht. $2\frac{5}{8}$ in. An exact replica in the Ashmolean Museum, Oxford (Fortnum Coll.).

1664. **Grotesque figure running,** in a distorted attitude, with r. leg advanced and l. foot raised behind ; head thrown back over r. shoulder with an expression of pain ; hands raised, palms outwards. The head is shaved except for a tuft of hair on the crown ; the proportions are very thin and attenuated, the anatomy being very strongly marked. The figure wears a short beard, and the forehead is very flat and receding.

Ht. 4¾ in. Payne Knight Coll. (xxxi. 6). Left leg and both hands restored.

1665. **Vase in the form of a Dwarf.** He stands with r. leg advanced, r. arm bent, and l. extended ; he wears a short beard and is nude ; coarse features.

Ht. 4⅞ in. Payne Knight Coll. Legs from knees lost ; much corroded. The head is worked smooth. The vase has a trefoil mouth.

1666. **Dwarf.** He sits huddled up, with legs drawn up, r. hand on knee, and l. on the side of the head, which is inclined to his l. ; he is hump-backed, and wears a garment twisted round his waist ; his hair is treated in a lumpy manner.

Ht. 2⅜ in. Payne Knight Coll. (xxxi. 7). Ancient triangular base.

1667. **Grotesque figure,** seated on ground with legs crossed and drawn up, and his hands placed on his knees ; he looks up to his l. ; his hair is formally treated in rows of close curls.

Ht. 1⅝ in. Castellani, 1873. Good patina ; hole through neck.

1668. **Grotesque male figure** in sitting posture, with hands on thighs ; he is beardless, with rough hair, and wears a short garment reaching to the hips, with a hood attached, which is thrown back ; he has held some object in both hands.

Ht. 3⅜ in.

1669. **Grotesque male figure,** very diminutive, in the form of a knuckle-bone ; he squats on his haunches, with hands raised ; he is bearded, and wears a skull-cap and a fillet knotted on the forehead.

Ht. 1¼ in. From Egypt. Presented by W. M. Flinders Petrie, Esq., 1891. Corroded.

1670. **Grotesque figure,** similar, but beardless ; no cap or fillet.

Ht. 1 in. Hamilton Coll. 179.

1671. **Head of grotesque figure.** He looks upwards ; he has large ears and receding forehead, and is bald except for one thick lock of hair.

Ht. ⅞ in.

1672. **Grotesque bust.** The figure has a hooked nose, large ears, receding forehead, sunken eyes and pointed chin ; the top of the head is flat.

Ht. 1⅞ in.

1673. **Grotesque figure,** seated. He has protruding eyes and puffed-out cheeks, and his legs are crossed ; he is nude and beardless, and wears a cap ; in both hands he holds a *pinna* or conch-shell, which he is blowing.

Ht. 3 in. 1868. Very rude style ; good patina. The seat is lost.

1674. **Upper part of Diver.** He has Ethiopian or negro features, and his hair is thick and woolly ; his hands are extended, clasping a *pinna*, which he has just brought up. The head and neck are hollowed out ; at the back a flat piece is attached in which are two holes for rivets.

Length $5\frac{1}{4}$ in. Payne Knight Coll.

1675. **Bust of Diver.** A head of an Ethiopian or negro, with hair carefully arranged, and arms holding out a *pinna*, which he has just brought up.

Ht. $1\frac{3}{4}$ in. ; length $4\frac{3}{4}$ in.

1676. **Negro** cleaning a boot. He kneels on r. knee, looking to his r., and holds up a boot in l. hand, to which he applies a sponge with the r. ; he has woolly hair, in which is a fillet.

Ht. 4 in. Hertz Coll., 1859 (*Sale Cat.* 587). *Arch. Zeit.* 1843, p. 203. On the head is a support for some object, in which a hole is pierced.

Fig. 27 = No. 1676.

1677. **Bust of Negro.** He looks to his r. ; he is clean-shaven, and wears a close-fitting conical cap ; round the arms are tied ornamented bands covered with stippling ; the eyes are inlaid with garnets. On either side the bust is supported by volutes, and below is a support with incised patterns of rings and chevrons.

Ht. 6 in. Castellani, 1873. At the back of the neck is a ring.

1678. **Herdsman.** He stands with l. foot drawn back, looking down to r. ; he carries a skin bottle over l. shoulder. He is beardless, and wears a short chiton with cuirass (?), over which is a sort of thick coat (*cucullus* ?) drawn together over the breast and falling over the back, with a hood attached.

Ht. $2\frac{1}{2}$ in. Towneley Coll. Right arm broken. Has been gilt ; of doubtful antiquity, perhaps dating from the Renaissance period.

1679. **Fisherman.** He looks to his l., and holds a basket containing a fish in l. hand ; in r. he has held a fishing-rod. He is beardless, and wears a peaked cap, short sleeved chiton and upper garment, and a twisted ring round l. arm.

Ht. $2\frac{5}{8}$ in. From S. Maria di Capua. Bequeathed by Sir W. Temple, 1856. Both legs lost.

1680. **Dead man.** He lies as if stretched out on a bier, with head inclined to his l. and r. hand down by his side ; l. hand muffled in a himation which passes over l. shoulder ; he is bearded and has straight hair.

Ht. $3\frac{5}{8}$ in. Hamilton Coll.

1681. **Skeleton.** The body is bent backwards, with legs close together and r. arm bent.

Ht. $4\frac{1}{8}$ in. Payne Knight Coll. (xcvii. 14). Feet, left arm, and right hand lost.

1682. **Jointed Skeleton.** The head, arms, and legs were fixed on pivots of metal, so as to move about freely ; only the head and body now remain.

Ht. $1\frac{3}{4}$ in. Pourtalès Coll., 1865 (*Cat.* 693). Cf. Ficoroni, *Gemm. ant. rariores*, pl. 8, p. 96 ; *Magasin Encyclopédique*, 1805, ii. p. 22 ; *Mon. ant. dei Lincei*, v. p. 6. These figures were employed for handing round at feasts as a *memento mori* (cf. Hdt. ii. 78).

1683. **Male figure.** He stands with legs together, holding a *patera* in r. hand ; in l. he has held up some object. He has thick curly hair, and wears a loin-cloth twisted round the waist.

Ht. $2\frac{3}{4}$ in. Hamilton Coll. 150. Feet and right hand lost.

1684. **Male figure.** He is beardless, and looks slightly to his l. ; his r. hand is extended, with open palm, and in l. he holds a crook (modern) ; over his lower limbs is drapery caught up over l. arm. The top of the head rises very much.

Ht. $12\frac{1}{4}$ in.

1685. **Male figure (Heracles?).** He stands with l. leg slightly advanced, and hands extended ; his hair is straight and thick, and he wears a sort of short chiton and a chlamys over l. arm.

Ht. 4 in. Right arm broken off ; very rude and barbaric.

1686. **Male figure** seated on a rock. His hands are clasped round his r. knee, which is drawn up ; underneath him is drapery, passing over l. thigh ; the features are obliterated.

Ht. $2\frac{3}{8}$ in. Presented by Rev. G. Chester, 1875. Very rude.

1687. **Male figure.** He stands in the attitude of a Polycleitan athlete, with l. leg bent and face looking downwards ; he is nude and beardless, and wears a thick wreath or fillet ; his body is inclined over to his l.

Ht. $4\frac{1}{8}$ in. Right fore-arm and left hand lost. Rough work.

1688. **Male figure,** in relief. He stands with l. leg bent, face to front, sword in r. hand, l. by his side ; he has a short curly beard, Egyptian head-dress, chlamys tied at neck and hanging behind, and greaves.

Ht. $3\frac{1}{4}$ in. Semi-Egyptian style.

1689. **Youth.** He stands with l. leg bent, bending backwards, and holds a small pot in each hand ; the one in his l. has a cover ; he wears a fillet, and has straight hair combed downwards.

Ht. $6\frac{3}{8}$ in.

1690. **Youth,** forming the handle of a mirror, with r. hand on hip and l. on chest.

Ht. 3 in. Salamis, Cyprus, 1891 (site C). Presented by the Cyprus Exploration Fund. *Journ. Hell. Stud.* xii. p. 137. Poor work.

1691. **Iconic head,** with part of neck, broken from a bust or statue of a youth with prominent aquiline nose and irregular features; life-size. He wears a thick fillet. The head is of excellent work and in perfect preservation, and probably dates from the third century B.C.

Ht. 10¼ in. Payne Knight Coll. (lxx. 10). Found near Smyrna in 1820.

1692. **Iconic Head** of a beardless man, life-size, placed on a modern bust; hair carefully and realistically rendered, even on the chin.

Ht. 8½ in. Payne Knight Coll. (lxx. 6). Found on an island in the lake of Bolsena, 1771. Eyes and nose restored. Good patina.

1693. **Head of bald Man,** with brutal features.

Ht. 3¾ in. Towneley Coll. Very coarse.

1694. **Female Figure.** She stands with l. foot slightly advanced, and l. hand on breast; her r. arm is bent, and the r. hand has held some object. Her hair is gathered in a knot at the nape of the neck, and she wears a fillet, long sleeved chiton, and himation falling in *pteryges*.

Ht. 2⅝ in. Payne Knight Coll. (xci). The costume is characteristic of the best Greek period, but the work is Roman.

1695. **Female Figure.** She stands on l. leg, with r. hand held up, the fingers clasped round some object, only part of which remains; in l. hand is a torch or spear-shaft resting on the ground. Her hair is gathered in a knot at the nape of the neck; she wears long high-girt chiton and *apoptygma*.

Ht. 4½ in. The pupils of the eyes are incised.

1696. **Female Figure.** She stands on l. leg, looking to her r., and holds out a *pyxis* in l. hand; her hair is tied in a queue behind, and she wears necklace, long girt chiton, himation over l. arm, and shoes.

Ht. 6½ in. Castellani, 1873. Right fore-arm lost. Rude work.

1697. **Female Figure.** She stands with knees bent, looking slightly to her r.; her hair is gathered in a bow on the top of the head and a knot at the back, and she wears long girt chiton and himation over l. shoulder.

Ht. 4¼ in. Right arm and left hand lost; very rude.

1698. **Young Girl.** She stands on r. leg, with l. hand on hip, holding an apple (?) in r. hand; she has short smooth hair, and wears a long girt chiton with *apoptygma* reaching nearly to the knees; the eyes have been inlaid.

Ht. 4⅞ in. Late Roman work.

1699. **Female Bust,** supported by a bird with outstretched wings and head turned to its r. The hair is parted and rolled, falling in formal curls on the neck; high *stephanè* with scroll patterns, and drapery fastened in front.

Ht. 2¾ in. Payne Knight Coll.

1700. **Female Bust,** perhaps a goddess. The head is inclined to r., looking to r.; the hair is parted and waved and tied in a knot at the back with ends hanging down; *sphendonè* with incised chevron pattern and drapery fastened with brooches on the shoulders.

Ht. $3\frac{1}{2}$ in. Towneley Coll.

1701. **Female Head,** slightly inclined to r., the hair parted and waved, falling straight behind; earrings, and on the top of the head remains of some ornament, perhaps a crescent, in which case the figure would be Artemis.

Ht. $2\frac{1}{2}$ in.

1702. **Female Bust,** ending in a lion's claw, a r. hand visible on the r. side of the neck; the hair is parted and falls in curls; twisted fillet round hair, necklace, veil over back of head, and edge of drapery in front.

Ht. $2\frac{1}{2}$ in. Blacas Coll., 1867. From the foot of a cista; probably Etruscan work.

1703. **Female Bust,** looking up to r. with an expression of pain; hair parted and waved; radiated *sphendonè* and drapery on shoulders.

Ht. $2\frac{3}{4}$ in. Patina.

1704. **Female Bust,** probably a portrait of a Roman lady. She looks slightly to r.; her hair is parted and falls in straight masses, gathered loosely together behind; she wears a necklace with *bulla*.

Ht. $3\frac{3}{4}$ in. The bust rests on a calyx, below which is a moulded pedestal.

1705. **Bust of Roman Lady.** Hair parted and waved; wears *sphendonè*, drapery in front, and veil over back of head.

Ht. $1\frac{3}{8}$ in. Payne Knight Coll. Rather flat.

1706. **Female Head,** looking up slightly to r., wearing *sphendonè*; the hair is brushed back into a sort of point on the r. side of the back of the head.

Ht. $1\frac{5}{8}$ in. Towneley Coll.

1707. **Female Bust,** wearing Phrygian cap (top broken off) on which are two crosses incised; thick fringe of hair; chiton over shoulders. Below, a moulded pedestal; at the back, a square hook for attachment.

Ht. 3 in.

1708. **Iconic Female Bust.** The hair is drawn back and waved each side; she wears earrings with pendants, and a fillet ornamented with rosettes; small wings have been attached to the head, but are broken off.

Ht. $4\frac{1}{2}$ in. Towneley Coll. Hole in top of head.

1709. **Iconic Female Head.** The hair is parted, and falls in rows of curls each side, with a broad band passing over the back of the head; she wears earrings.

Ht. $3\frac{3}{8}$ in. Sloane Coll. 472. Hollowed out behind.

Weights from Steelyards (1710–1716).

1710. **Female Bust,** with hair parted and waved and rolled up at the back, *sphendonè*, and chiton fastened on the shoulders; ring in top of head.

Ht. $3\frac{5}{8}$ in. Towneley Coll.

1711. **Female Head,** with hair down each side of the face, peaked cap, and *sphendonè*.

Ht. $4\frac{1}{2}$ in. Towneley Coll. Very coarse.

1712. **Female Head,** with broad *opisthosphendonè* tied in a bow on the forehead, and *ampyx* with patterns.

Ht. $1\frac{7}{8}$ in. Ring lost.

1713. **Female Head,** wearing peaked cap or helmet surmounted by a Gryphon's head with crest, and *sphendonè*; thick hair.

Ht. $4\frac{1}{4}$ in. Surface suspicious.

1714. **Female Head** with hair waved and rolled up at the back; ring on top; moulded base.

Ht. $2\frac{7}{8}$ in. Bequeathed by Sir W. Temple, 1856.

1715. **Female Head** with hair rolled up on either side of head and in parallel tresses along the top, knotted up at the back of the neck; ring on top.

Ht. $3\frac{1}{8}$ in.

1716. **Female Bust** (Athenè ?), wearing helmet and cuirass (?); large hook attached.

Ht. $5\frac{5}{8}$ in. Mylasa, 1870. Very rude. Belongs to the steelyard No. 2987.

1717. **Two Busts of Boys,** which have been affixed to a chair or couch; the hair is tied in a top-knot on the forehead, and two thick curls hang down each side of the face; hollowed out behind.

Ht. 4 in. Castellani, 1873.

1718. **Bust of Girl,** forming a vase. She has short hair in separate clustering locks, and wears a torc with pendant crescent. On either side of the head rises a loop, below which is a leaf in relief, to which a handle has been attached.

Ht. $6\frac{7}{8}$ in. Found in Egypt, 1876. The vase has a hinged lid.

1719. **Head of Child,** the hair arranged in parallel plaits drawn up into a tight knot on the crown; wears chiton fastened on the shoulders and necklace with crescent in front, tied behind, and ending in two ivy-leaves.

Ht. $3\frac{3}{8}$ in. Payne Knight Coll. In the style and treatment of the hair this closely resembles a marble head in the Brit. Mus. (*Mus. Marbles*, x. pl. 18).

1720. **Head of Girl,** in high relief, with hair parted and rolled each side ; at the top, a ring (broken) ; ends below in a pin for insertion.

Ht. 2¼ in. Probably Greek work.

1721. **Head of Young Girl.** The hair is tied at the back and falls in a mass behind.

Ht. 1 in. Payne Knight Coll. Good style ; pretty expression.

1722. **Bust of Boy,** probably iconic. Smooth hair ; drapery fastened with a brooch on r. shoulder. PLATE XXVI.

Ht. 3⅛ in. Payne Knight Coll. (lxx. 5).

1723. **Head** growing out of a tall flower. Thick hair ; drapery covers the head, and is wrapped round close under the chin.

Ht. 3⅛ in. Flat at the back.

1724. **Fragment** of head of large statue, consisting of the mouth, left cheek, and eye, the pupil of which is left hollow, the eye-ball incised.

Ht. 6⅛ in. Presented by Chambers Hall, Esq., 1855. Rather coarse late work.

1725. **Fragment** of head of large statue, consisting of right eye with overhanging brow, and cheek with part of whisker.

Ht. 5¼ in. Towneley Coll. Late work.

1726. **Fragment** of curling hair, by the side of which is a leaf ornament.

Length 3⅝ in. From excavations at Ephesus, 1867. Hellenistic style.

1727. **Two strands** of hair twisted together, and two straight tresses, joined side by side ; with a piece broken off.

Length 8⅛ and 2¾ in. Obtained by Lord Stratford de Redcliffe from Calymnos, 1856.

1728. **Pair of Wings,** probably from a statue of Nikè. They bear traces of gilding and of charred wood ; one is very incomplete.

Length of one, 2 ft. 5 in. ; width, 9¾ in. ; length of the other, 1 ft. 11¼ in. ; width, 8¾ in. Found on the floor of the temple of Athenè at Prienè. Presented by the Society of Dilettanti, 1870. *Antiquities of Ionia*, iv. pp. 26, 29, 31. The statue from which these come must have been about 3 ft. high, and may have been held in the hand of the colossal temple-statue of Athenè. Corroded.

IV. MONSTERS AND ANIMALS (1729–1928).

(1). MONSTERS (1729–1750).

1729. **Gorgoneion.** Late beautiful type ; wings on forehead ; rich curls of hair down each side of the face, intertwining like snakes.

Ht. 1¾ × 1⅜ in. Payne Knight Coll. Fine dark green patina.

1730. **Gorgoneion.** Small wings above forehead, and hair in clustering curls, in which two snakes are intertwined; two more snakes are twisted under the chin.

Ht. 1¾ in. Late beautiful type. Has been attached to some object, probably the handle of a vase.

1731. **Gorgoneion,** on a medallion, in low relief; late type; with curly hair intertwined with snakes.

Diam. 3⅝ in. From Athens. Presented by Sir John Evans, K.C.B., 1891. Two holes for attachment to some object.

1732. **Gorgoneion.** Archaic type; curls along the forehead, and protruding tongue.

Diam. 1⅜ in.

1733. **Gorgoneion.** Beautiful type; richly-curling hair with small wings and two snakes intertwined in the hair and tied under the chin.

Ht. 1⅝ in. Payne Knight Coll.

1734. **Gorgoneion.** Beautiful type, with wavy hair, wings, and a rosette over the forehead; circular earrings; hollowed out behind for attachment.

Ht. 2⅜ in. Castellani, 1873.

1735. **Gorgoneion.** As the last; snakes tied under chin.

Ht. 3¾ in. Payne Knight Coll. Flat at the back.

1736. **Gorgoneion,** with richly-curling hair, surrounded with twisted snakes, two knotted over the forehead; the eyes are closed.

Ht. 1 in. Found in the Seine at Paris. Presented by A. W. Franks, Esq., 1880. Careful work.

1737. **Pegasos.** Wings addorsed; head turned slightly to l.

Ht. 3¾ in. Towneley Coll. All four legs and tail broken off.

1738. **Pegasos,** in relief.

Ht. 3½ in. Very rude work. In the body, a hole for attachment.

1739. **Siren.** She has human breasts and wings spread and recurved; her hair is twisted back from the face, and falls in a long tress on each shoulder. On either side is a volute pattern.

Ht. 2 in. Payne Knight Coll. (xliv. 2). Broken on left side; flat at the back, having been attached as an ornament.

1740. **Bust of Siren** rising out of the calyx of a flower, which rests on a lion's paw. She has human breasts and wings spread and recurved; the hair is rolled up behind, and over the forehead is a *stephanè*.

Ht. 2¼ in. Blacas Coll., 1867.

1741. **Siren,** standing on part of a globe. She has long hair falling in a thick wavy mass, and wears a necklace of beads with three pendants; on her head is a conical fruit set in a calyx of three recurved leaves, and on the chest are two rosette-like projections, perhaps to indicate human breasts, between which is a long leaf pointing downwards.

Ht. $3\frac{1}{4}$ in. Hamilton Coll. 90.

1742. **Siren.** Her hair is drawn back and tied in a club, and she has human breasts.

Ht. 3 in. Hamilton Coll. On the head, a projection like the head of a nail.

1743. **Siren,** standing on a stud or nail-head. She wears a twisted fillet fastened behind, and a necklace, and her hair falls in a straight mass.

Ht. $2\frac{3}{8}$ in. Payne Knight Coll. (xliv. 1). Archaic treatment.

1744. **Sphinx.** She is seated on her hind-legs, with wings addorsed; her hair is gathered back under a fillet and tied in a knot on the neck.

Ht. $1\frac{7}{8}$ in. Sidon, 1885. Has been attached to a piece of furniture.

1745. **Two Sphinxes** seated opposite each other, on a base with volute patterns. They look to the front, and their wings are spread; their hair is rolled up at the back. Flat at the back; has been applied as an ornament.

Ht. $2\frac{3}{4}$ in. Found near Mount Vesuvius. Hamilton Coll. Part of the tail of the Sphinx on the right is broken off.

1746. **Sphinx** in relief, on a square framed panel, with a hole for suspension. She is seated to l., with one paw raised, wings recurved, hair knotted up under a fillet.

$1\frac{1}{8} \times 1\frac{1}{8}$ in.

1747. **Monster,** fore-part of, issuing from a calyx which rests on a lion's claw; it has recurved wings, lion's head and mane, and the horns of an ibex.

Ht. $5\frac{1}{8}$ in. Payne Knight Coll. At the back, a support with flat top.

1748. **Gryphon** springing forward; body of lion; mane and eagle's beak; small wings.

Length $3\frac{3}{4}$ in. Sloane Coll. 532.

1749. **Gryphon** seated on hind-legs, with dog's body, eagle's beak, long ears, and crest; wings recurved.

Ht. $1\frac{5}{8}$ in. One wing broken.

1750. **Head and neck of Gryphon,** as the last.

Ht. $1\frac{3}{4}$ in. Has been attached to some object.

(2). ANIMALS (1751–1928).

1751. **Lion**, seated, with r. fore-paw resting on a ram's head ; he looks to his r.

Ht. $4\frac{1}{8}$ in. Castellani, 1873. Patina.

1752. **Lion**, seated on his haunches, with mouth open and tail curled up.

Ht. $2\frac{3}{4}$ in. 1852.

1753. **Lion.** He looks round to his l.

Ht. $3\frac{1}{8}$ in. Payne Knight Coll. (lvi. 4). Part of ancient base.

1754. **Lion**, walking, with both l. feet lifted, head turned slightly to his l.

Ht. $1\frac{1}{4}$ in. Payne Knight Coll. Good patina.

1755. **Lion**, crouching for a spring, with r. fore-paw raised.

Length $4\frac{5}{8}$ in. Presented by A. W. Franks, Esq., 1879.

1756. **Lion** lying down.

Length $2\frac{1}{2}$ in. Purchased near Theologo, Rhodes. Presented by General Haug, 1862. One fore-paw broken off; corroded and coarse.

1757. **Lion** in relief, walking to r. ; a band is fastened round the body.

Length 2 in. Presented by General Meyrick, 1878.

1758. **Lion** devouring a bull or sheep, springing on it from behind and biting its l. shoulder ; its r. fore-leg is doubled up.

Length 2 in.

1759. **Lion** preparing to spring.

Ht. $1\frac{1}{4}$ in. Sloane Coll. 750.

1760. **Lion**, placing fore-paws on a medallion resting on its edge, on which is a Gorgoneion in relief; his hind-quarters rest on a thin bent base, turning at a right angle ; the whole has formed part of some piece of furniture.

Ht. $2\frac{1}{4}$ in. From Torre Annunziata. Bequeathed by Sir W. Temple, 1856. Cf. Babelon and Blanchet, *Bronzes de la Bibliothèque Nat.*, No. 1133.

1761. **Lion**, as the last, but no design on the medallion.

Ht. $1\frac{3}{4}$ in.

1762. **Lion's head**, with mouth open, forming the termination of some object, perhaps the handle of a lamp.

Ht. $2\frac{1}{4}$ in. 1854.

1763. **Lion's head**, hollowed out behind.

Ht. $1\frac{3}{4}$ in. From excavations at Cyrenè, 1861. Much worn.

1764. **Lion's skin**, probably from a statuette of Heracles, the front part, with head, mane, and fore-paws.

Ht. $7\frac{3}{4}$ in.

1765. **Lion's head**, forming spout, with open mouth.

Ht. $4\frac{1}{2}$ in. Towneley Coll. Surface in bad condition.

1766. **Lion's head**, hollow at back, with open mouth; spirited modelling, but rough surface.

Ht. $9\frac{1}{2}$ in. Castellani, 1873.

1767. **Tiger**, preparing to spring.

Length $3\frac{1}{4}$ in. Blacas Coll., 1867. Ancient base, with an upright piece at the end, through which is a hole.

1768. **Tiger**, head of; has been fixed to something.

Ht. $1\frac{7}{8}$ in.

1769. **Panther**, with l. fore-paw raised; stippled all over to indicate skin.

Ht. $2\frac{1}{4}$ in. From Corfu. Woodhouse Coll., 1868.

1770. **Panther** devouring a deer or sheep, as No. 1758.

Length $2\frac{3}{4}$ in. Payne Knight Coll. The hinder parts of both animals are injured. Patina.

1771. **Two female Panthers** crouching, with fore-paws extended, and mouth open.

Length $4\frac{1}{2}$ in. Castellani, 1873.

1772. **Female Panther**, with head turned to its l., snarling.

Ht. $2\frac{1}{2}$ in. Part of ancient base.

1773. **Female Panther**, standing on hind legs, with fore-paws raised, as if about to spring.

Ht. $2\frac{5}{8}$ in.

1774. **Leopard** springing forward; inlaid with round discs of gold to indicate spots.

Length $1\frac{1}{4}$ in. From Chiusi. Castellani, 1872.

1775. **Winged Leopard** springing forward; inlaid with round discs of silver to indicate the spots.

Length $2\frac{7}{8}$ in. From the East, 1863.

1776. **Cat**, seated on its hind-legs.

Ht. $3\frac{3}{8}$ in. From Tell-Nebesheh, Egypt. Presented by the Egypt Exploration Fund, 1888. In bad condition; head and shoulders restored. A similar specimen in the Gizeh Museum is given in *Zeitschr. für Ethnol.* 1889, pl. 2, fig. 4.

1777. **Head of Wolf** (?), with open mouth, forming a spout.

Ht. 4 in. Payne Knight Coll.

1778. **Bear** walking. Mouth open as if growling ; very shaggy fur.

Ht. 3 in. Hertz Coll., 1859 (*Cat.* 784).

1779. **Bear or Dog,** squatting on haunches and looking down to its r. ; well modelled, with life-like expression ; hair very minutely rendered.

Ht. $2\frac{1}{2}$ in. Castellani, 1873.

1780. **Boar-Hunt.** Two boars running on uneven ground ; a dog has jumped on the back of the hinder one and has fixed its teeth in its shoulders.

1781. **Boar,** head of.

Ht. $1\frac{1}{8}$ in. Well executed ; has been fastened to the end of some object.

1782. **Pig.** Stands with feet close together, tail curled, and head slightly turned to its r. ; a band is tied round the body.

Ht. 1 in. Payne Knight Coll.

1783. **Pig.**

Ht. $\frac{7}{8}$ in. Presented by General Meyrick, 1878.

1784. **Deer.** It lies on a rock with fore-legs bent and hind-legs doubled up under it, the mouth open. The rock is of an approximately cubical shape and is hollow ; on it are incised various patterns, vine-leaves and bunches of grapes, and in front, acanthus-leaves (?) ; on one side is incised the figure of a youth to r., carrying a net ; on the other, a quiver.

Ht. $4\frac{3}{8}$ in. Hamilton Coll. (iii. 17). There is a hole in the back, and the nose, eyes, and ears are perforated ; at the back are two loops for the attachment of some object.

1785. **Deer,** standing with fore-legs close together and hind-legs bent under it ; head raised, with open mouth ; branching antlers.

Ht. 3 in. Right hind-leg, tail, and right antler broken.

1786. **Deer,** running, with head turned slightly to its r.

Ht. 4 in. From Corfu. Woodhouse Coll., 1868. The horns have been separately inserted, but are now lost.

1787. **Deer** with branching antlers.

Ht. $2\frac{3}{8}$ in. From Corfu. Woodhouse Coll., 1868.

1788. **Elephant,** with a saddle-cloth on its back, walking along ; has tusks.

Ht. $1\frac{3}{4}$ in. Pulsky Coll., 1868 (*Cat.* 222). Reinach, *Repertoire*, ii. p. 766, No. 2. Trunk broken.

1789. **Hippopotamus** running, open-mouthed.

Ht. $1\frac{3}{4}$ in. Pulsky Coll., 1868 (*Cat.* 223). Hind-feet lost.

1790. **Donkey,** with panniers, braying, with head raised and legs set stiff.*

Ht. $2\frac{5}{8}$ in. Pulsky Coll., 1868 (*Cat.* 255); Denon Coll. Reinach, *Repertoire*, ii. p. 745, No. 3.

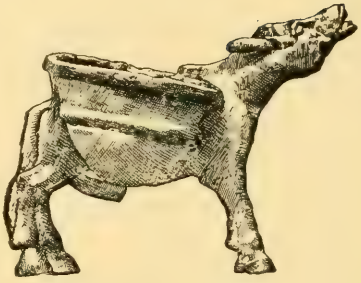


Fig. 28 = No. 1790.

1791. **Fore-part of galloping Horse,** for insertion in a socket; hole through mouth to back; has formed a jet of a fountain.

Length $6\frac{1}{4}$ in. From Torre Annunziata. Bequeathed by Sir W. Temple, 1856. Corroded.

1792. **Horse,** as if plunging, with l. fore-leg and r. hind-leg raised.

Ht. $4\frac{1}{2}$ in. Payne Knight Coll. Spirited style.

1793. **Horse** squatting down with fore-legs raised.

Ht. 2 in. Reinach, *Repertoire*, ii. p. 739, No. 1. Ancient base.

1794. **Horse,** with hogged mane; a thin piece of bronze inserted in the back.

Ht. $2\frac{3}{4}$ in. Right hind-leg and tail broken.

1795. **Horse's Head,** with headstall; has been fixed to some object.

Ht. $1\frac{3}{4}$ in. Payne Knight Coll.

1796. **Cow,** walking.

Ht. $6\frac{1}{2}$ in. Castellani, 1873. Feet lost. Well executed.

1797. **Cow,** walking, with head down.

Length $2\frac{1}{4}$ in. Legs and tail broken. Marked "SM."

1798. **Cow** lying down, looking to its l.

Ht. $2\frac{5}{8}$ in. Hollis Coll. 30. Rather rude.

1799. **Cow.**

Ht. $1\frac{1}{8}$ in. Blacas Coll., 1867.

1800. **Bull.** Stands with legs apart.

Length $3\frac{3}{8}$ in. Purchased of Mr. A. Biliotti, 1874. Very coarse.

1801. **Two Bulls** on the same base, walking, with large dew-laps.

Ht. $1\frac{1}{2}$ in. Strangford Coll., 1864. Behind, in the base, which is ancient, a large hole for attachment.

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* Compare the description in Petronius, *Sat.* 31, of a donkey with panniers in Corinthian bronze, used for holding olives on a dinner-table.

1802. **Bull,** butting, running with head down to his l.

Length 2 in. From the temple of Artemis at Ephesus, 1874. Ancient base.

1803. **Bull.** The space between the horns is filled in with a disc.

Ht. $2\frac{1}{8}$ in. Blacas Coll., 1867. Coarse.

1804. **Bull.** Left fore-leg lifted ; tail curled on back ; on the forehead a crescent.

Ht. $2\frac{5}{8}$ in. Ancient base.

1805. **Bull.** Right fore-leg lifted ; crescent (modern) on forehead.

Ht. $3\frac{1}{8}$ in. In bad condition.

1806. **Bull.**

Ht. $6\frac{1}{4}$ in. Cameiros, 1864. Torr, *Rhodes in Ancient Times*, pl. 4, p. 76. Hind-feet lost. Well modelled ; a flaw in casting on the hind-quarters.

1807. **Bull.** He looks to his l., and stands with l. fore-leg bent ; large dew-lap, and tail curved over back.

Ht. $3\frac{7}{8}$ in. Payne Knight Coll. Very fine patina.

1808. **Bull,** walking with r. fore-foot raised, looking upwards ; large dew-lap and tail curled on back.

Ht. $3\frac{1}{2}$ in. Hollis Coll. 29.

1809. **Bull.**

Ht. $1\frac{5}{8}$ in. Athens (?), 1875. Ancient base, in which are two holes for attachment.

1810. **Bull.** Very diminutive ; type of Cypriote bulls (cf. No. 235).

Ht. 1 in.

1811. **Bull.**

Ht. $3\frac{1}{2}$ in. Cameiros, 1864 (tomb C. 6). Silvered over.

1812. **Bull.** L. fore-leg raised ; tail curled on back.

Ht. 3 in. Payne Knight Coll. (xv. 2).

1813. **Bull.**

Ht. $1\frac{7}{8}$ in. Corfu, 1848. MacDonald Sale (?). Ancient base.

1814. **Bull.**

Length $3\frac{1}{4}$ in. From Corfu. MacDonald Sale, 1848. Rude.

1815. **Bull.**

Length $2\frac{1}{4}$ in. From Corfu. MacDonald Sale, 1848. Very rude.

1816. **Bull.**

Ht. 2 in.

1817. **Bull.**

Ht. $1\frac{5}{8}$ in. From Corfu. Woodhouse Coll., 1868. Ancient base.

1818. **Bull,** with head turned to his r.

Length $3\frac{7}{8}$ in. From Corfu. Woodhouse Coll., 1868. Feet lost.

1819. **Bull.**

Ht. 2 in. From Corfu. Woodhouse Coll., 1868. Patina. Left fore-foot lost.

1820. **Bull.**

Ht. 2 in. From Corfu. Woodhouse Coll., 1868.

1821. **Bull's Head.**

Ht. 2 in. Presented by General Meyrick, 1878.

1822. **Bull's Head.**

Ht. 2 in. Towneley Coll. Ring at top.

1823. **Bull's Head,** attached to a square plate, in high relief.

$3\frac{1}{2} \times 4\frac{5}{8}$ in. From Chiusi. Castellani, 1873.

1824. **Bull's Head.**

Ht. $3\frac{1}{4}$ in. Blacas Coll., 1867. Has been attached to some object.

1825. **Bull's Head.**

Ht. $2\frac{1}{8}$ in. Bequeathed by Sir W. Temple, 1856. Has been attached to some object.

1826. **Bull's Head.**

Ht. $1\frac{1}{2}$ in. Auldjo Sale, 1859. Has been attached to some object.

1827. **Goat,** looking to its r. ; bearded ; rough hair indicated.

Ht. $2\frac{1}{2}$ in. Payne Knight Coll. Feet lost.

1828. **Goat.** Long shaggy hair on body ; no beard.

Ht. $1\frac{3}{4}$ in. Rather coarse.

1829. **Goat,** mask of, with long beard.

Ht. $1\frac{3}{4}$ in.

1830. **Sheep,** with long tail ; over the body is slung the double purse of Hermes (cf. Babelon and Blanchet, *Bronzes de la Bibl. Nationale*, No. 1185).

Ht. $1\frac{1}{4}$ in. Bequeathed by Sir W. Temple, 1856. Ancient base. Probably this figure accompanied a statuette of Hermes.

1831. **Ram.** Very diminutive.

Ht. $1\frac{1}{4}$ in. Towneley Coll.

1832. **Ram** squatting, with feet bent inwards, and head to its r.

Ht. 1½ in. Ancient base in the form of a capital.

1833. **Ram.** On the top of its head is a lotos-flower.

Ht. 2 in.

1834. **Ram's Head.** Well executed.

Ht. 2½ in. Blacas Coll., 1867.

1835. **Ram's Head.** Well executed. Eyes of silver; in the brow, a hole for a pin.

Ht. 1¾ in. 1851.

1836. **Ram's Head** in relief to r.

Length 1¼ in. Presented by General Meyrick, 1878.

1837. **Dog** devouring a hare, seated on his haunches, with r. paw placed round the hare, seizing its tail with his mouth; the hare's head rests on the ground.

Ht. 1¾ in.; with plinth, 2½ in. Found at Aix, Provence, in 1801–2. Comarmond Coll., 1851. Ancient plinth.

1838. **Dog** standing with r. fore paw raised as if hurt; appealing expression.

Ht. 1½ in. Small ancient base.

1839. **Dog** running forward with fore paws raised and head upturned, wearing a collar; under the hind feet, which are broken away, is a modern ground, strewn with flowers.

Ht. 2⅛ in. Payne Knight Coll.

1840. **Dog** with head raised.

Ht. 1¼ in. Blacas Coll., 1867.

1841. **Dog** seated, as if barking.

Ht. 1⅜ in. Very coarse.

1842. **Dog** lying with head on fore paws; shaggy skin at the neck.

Length 2 in. From Italy. Castellani, 1873.

1843. **Dog** looking to its l.

Ht. 2½ in. Payne Knight Coll. Right hind-foot lost.

1844. **Dog** seated on its hind legs, with head raised upwards, wearing collar.

Ht. 3½ in. Towneley Coll.

1845. **Dog** seated on its haunches, with curly tail, wearing a collar.

Ht. 2⅛ in.

1846. **Dog** reclining, on a circular plate, forming a lid, with a piece attached in which is a hole for a hinge.

Length $1\frac{3}{4}$ in. Bequeathed by Sir W. Temple, 1856.

1847. **Dog** of the terrier type, running, looking back and barking, with curly tail, wearing a collar.

Ht. $3\frac{1}{4}$ in. Very thin proportions; carefully executed; patina.

1848. **Dog** of greyhound type, standing in an attitude as if barking, wearing a collar.

Length 4 in.

1849. **Greyhound,** running.

Length 2 in. Bequeathed by Miss Auldjo, 1859. Hind feet lost; rude work.

1850. **Bitch,** in barking attitude, with ears erect and tail extended, wearing a collar.

Ht. $1\frac{3}{8}$ in.

1851. **Ape** squatting with r. leg doubled under l. and hands on knees, looking down to its r.

Ht. $1\frac{5}{8}$ in. Hamilton Coll. 63. Rather worn. Ancient base.

1852. **Rabbit** running or lying down.

Length 2 in. Ancient base.

1853. **Two Rabbits** running.

Length $1\frac{1}{2}$ in. and 2 in. Bequeathed by Sir W. Temple, 1856.

1854. **Rabbit** crouching down; eyes pierced right through the head; legs too long.

Ht. $1\frac{1}{4}$ in. From Locri. Castellani, 1873. Good patina.

1855. **Rabbit** represented as if emerging from the calyx of a flower.

Length $1\frac{3}{4}$ in.

1856. **Animal** of the rodent tribe, perhaps a jerboa, squatting down.

Length $1\frac{5}{8}$ in. Strangford Coll., 1864.

1857. **Rat** with comic mask. It squats on its hind legs, looking to r., and holds up in its fore-paws a comic mask with pointed beard (*σφηνοπώγων*).

Ht. $1\frac{1}{8}$ in. Konieh, 1876. Flat ancient base.

1858. **Mouse** blowing a trumpet, standing on its hind legs.

Ht. $1\frac{1}{2}$ in. Payne Knight Coll.

1859. **Mouse** holding a fruit in its paws, on a circular lid of some object, with a piece for attachment by means of a hinge.

Length $2\frac{1}{8}$ in. Payne Knight Coll.

1860. **Mouse** sitting up on hind-legs, eating a cake marked with a cross held in the fore-paws.

Ht. $1\frac{1}{8}$ in. Presented by Mons. A. W. Thibaudeau, 1881. Ancient base.

1861. **Mouse** squatting, eating some object.

Length 2 in. Blacas Coll., 1867.

1862. **Mouse** squatting on hind-legs, with head turned to its l., holding a fruit (?) in its fore-paws.

Length $2\frac{1}{4}$ in.

1863. **Mouse** seated on hind-legs, eating an object held in its fore-paws.

Ht. $\frac{7}{8}$ in.

1864. **Mouse** crouching, eating an object held in fore-paws.

Length $1\frac{1}{2}$ in.

1865. **Mouse** holding a nut (?) in its fore-paws.

Length $2\frac{1}{4}$ in. Bequeathed by Miss Auldjo, 1859. Tail broken.

1866. **Mouse** squatting, eating an object held in fore-paws.

Length $1\frac{1}{4}$ in. Payne Knight Coll.

1867. **Mouse** seated on hind-legs eating a cake held in fore-paws.

Ht. $\frac{3}{4}$ in. Patina.

1868. **Mouse** seated on hind-legs, eating a fruit held in fore-paws.

Ht. $1\frac{1}{8}$ in. Castellani, 1873.

1869. **Mouse**, as last.

Ht. 1 in.

1870. **Mouse** squatting, eating a fruit held in fore-paws.

Ht. $1\frac{3}{4}$ in.

1871. **Mouse** squatting, eating something.

Length $4\frac{1}{8}$ in. Purchased from Mr. A. Biliotti, 1874. Coarse ; worn and injured.

1872. **Eagle**, flying, with wings spread, mounted on a spike for insertion.

Ht. $2\frac{1}{2}$ in. Presented by General Meyrick, 1878.

1873. **Eagle**, looking up to its l.

Ht. 1⅝ in.

1874. **Eagle**, looking up to its l., with wings spread; feathers deeply scored.

Ht. 2⅝ in. Auldjo Sale, 1859. Remains of ancient base as perch.

1875. **Eagle** standing on a stag's head between its antlers.

Ht. 1⅝ in. Greece. 1875.

1876. **Eagle** flying, with a stag's antlers (?) in its beak; under its feet the head and fore-legs of the stag (?).

Ht. 3¼ in. Pulsky Coll., 1868 (*Cat.* 272). At the back of the neck is a ring.

1877. **Eagle**, standing on a large bird's claw, with wings spread and recurved.

Ht. 3⅝ in. Towneley Coll. Good execution; patina.

1878. **Eagle** standing on a ball, with wings spread.

Ht. 2⅛ in. Coarse work.

1879. **Eagle** looking to its r., with wings spread and r. claw raised; behind its back is a ledge, showing that it has been attached to a piece of furniture.

Ht. 3 in.

1880. **Head of Eagle**, with a fruit in the beak.

Ht. 1⅝ in.

1881. **Bird** with curved beak, perhaps an eagle.

Ht. 2¼ in. Ancient pedestal.

1882. **Raven.** In the l. claw it holds a large walnut (?); it stands on an ancient base representing ground strewn with flowers.

Ht. 15⅜ in. Presented by Lord Seaforth, 1777.

1883. **Raven** or crow.

Length 2⅝ in. From Rome. Castellani, 1873. Feet lost; rather corroded.

1884. **Owl.** Feathers indicated, but rather coarse work.

Ht. 2 in. From Corfu. Woodhouse Coll., 1868. Ancient base.

1885. **Cockatoo.**

Ht. 1⅝ in. Payne Knight Coll.

1886. **Cockatoo** or macaw. Long tail; no crest.

Ht. 2 in. Bequeathed by Miss Auldjo, 1859.

1887. **Goose**, probably part of a fountain. Round its neck is a twisted necklace; the beak forms a spout, the pipe dividing below the neck.

Ht. 23 in. Found in the Hippodrome (At-Meidan), Constantinople; acquired, 1859. Keller, *Thiere d. klass. Altertums*, p. 302. Legs broken.

1888. **Duck**, pluming its r. wing.

Ht. $\frac{7}{8}$ in. Presented by General Meyrick, 1878. Rude work.

1889. **Duck.**

Ht. $1\frac{1}{4}$ in. Ancient base.

1890. **Bird** in waddling attitude, with wings spread.

Ht. $1\frac{1}{2}$ in. Towneley Coll.

1891. **Cock.**

Ht. $1\frac{3}{4}$ in. From Corfu. Woodhouse Coll., 1868. Very rude.

1892. **Cock.**

Ht. $1\frac{3}{4}$ in.

1893. **Cock.**

Ht. $1\frac{1}{4}$ in. Acquired from Visct. Strangford, 1864.

1894. **Cock.**

Ht. $3\frac{3}{8}$ in. Comb lost; eyes filled in with modern black beads.

1895. **Pigeon.**

Ht. $1\frac{3}{4}$ in.

1896. **Bird**, with wings crossed over its tail and head raised.

Ht. $1\frac{1}{4}$ in. Good yellow patina.

1897. **Bird**, probably an eagle.

Ht. $1\frac{1}{8}$ in. Feathers carefully rendered.

1898. **Bird** with wings spread; ancient base, with a palmette in relief.

Ht. $1\frac{5}{8}$ in.

1899. **Crow.**

Length $2\frac{3}{4}$ in. One leg lost.

1900. **Toad** squatting.

Length $3\frac{1}{8}$ in.

1901. **Toad**, as last.

Ht. $1\frac{3}{8}$ in. Found at Leucas, Acarnania; acquired from Col. Ross, 1846. Coarse work.

1902. **Frog.**

Length $1\frac{5}{8}$ in. Natural colour produced by patina.

1903. **Frog.**

Length $1\frac{1}{4}$ in. Blacas Coll., 1867. Punctured all over.

1904. **Frog,** with a smaller frog perched on its back.

Length $1\frac{1}{4}$ in. Payne Knight Coll. Rather coarse.

1905. **Tortoise.**

Length $1\frac{3}{8}$ in.

1906. **Tortoise.**

Length $1\frac{3}{4}$ in. Punctured all over.

1907. **Snake,** with head rearing up from the middle of a double coil into which its body is twisted ; its mouth is open, and it has a crest and beard.

Ht. $3\frac{1}{4}$ in. Borrell Sale, 1852 (Lot 1534). Tail broken.

1908. **Snake,** uncoiled nearly to its full length, with head rearing, mouth open, crest and beard.

Length $13\frac{1}{4}$ in.

1909. **Snake,** as last.

Length $13\frac{3}{4}$ in.

1910. **Snake** coiled up.

Ht. $3\frac{1}{4}$ in. Athens, 1865. Tail broken off.

1911. **Snake** slightly coiled.

Length $1\frac{7}{8}$ in. Blacas Coll., 1867. Coarse.

1912. **Snake,** nearly at full length ; on one side of the body scales are indicated, the other is ribbed all the way along ; the head is of silver.

Length $7\frac{3}{8}$ in. From Corfu. Woodhouse Coll., 1868. Greek work.

1913. **Snake,** twisted into the form of an S, with tail ending in a barb ; scales only on the sides of the body.

Length $2\frac{1}{4}$ in. From Corfu. Woodhouse Coll., 1868.

1914. **Lizard,** at full length with legs extended.

Length $5\frac{5}{8}$ in. Payne Knight Coll.

1915. **Two Lizards** with feet placed on one another and tails intertwined, as if playing.

Length $1\frac{3}{4}$ in.

1916. **Lizard** curled round.

Length 1¼ in. Blacas Coll., 1867.

1917. **Scorpion.**

Length 2⅞ in. From Carthage, 1860; excavated by Rev. N. Davis. See Babelon and Blanchet, *Bronzes de la Bibl. Nationale*, No. 1231, for discovery of similar scorpions at Carthage.

1918. **Scorpion.**

Length 2⅞ in. From Carthage, 1860; excavated by Rev. N. Davis.

1919. **Crab.**

Length 5¾ in. From Smyrna. Sloane Coll. 383. Hole in body; claws broken and legs lost, all but two. Coarse work.

1920. **Crab.** One claw bent back on body.

Length 2½ in. From Rhodes (?); acquired from M. Biliotti, 1874. Legs lost; cast solid.

1921. **Head of Fish.** Mouth open (part broken away).

Length 3¼ in. Bequeathed by Sir W. Temple, 1856.

1922. **Dolphin,** which has perhaps formed the jet of a fountain, as there are remains of a tube in the mouth. The eye is of human shape, set in a raised leaf-like piece; the surface of the body marked with parallel lines.

Length 12 in. From Constantinople. Presented by A. W. Franks, Esq., 1883.

1923. **Two Dolphins.** Flat perforated pieces are attached to the tails and under the heads.

Length 10 and 10½ in. Towneley Coll.

1924. **Dolphin** in the form of a lamp, the open mouth forming the spout, with a hole in the back for filling.

Length 9½ in. From Smyrna. Sloane Coll. 382.

1925. **Dolphin.** The tail is curved in a single twist.

Length 3¾ in. Towneley Coll. Corroded.

1926. **Dolphin.**

Length 2¾ in. Payne Knight Coll.

1927. **Dolphin.** Tail uplifted; a chain attached to a ring in the back.

Length 1½ in.

1928. **Dolphin.** Tail uplifted.

Length 2 in. Blacas Coll., 1867. Coarse work.

II. IMPLEMENTS AND UTENSILS

(1929—3194).

A. PERSONAL ORNAMENTS (1929–2312).

I. FIBULAE AND BROOCHES (1929–2224).

1929. FIBULA. Hallstatt type; in the form of a large spiral. Diam. $4\frac{5}{8}$ in. From Ruvo. Bequeathed by Sir W. Temple, 1856.

1930. FIBULA. Spiral from fibula of Hallstatt type. Diam. 5 in. Payne Knight Coll.

1931. SPIRAL FIBULA. Hallstatt type; of thirteen coils, set within a grooved band, which is pierced with a number of holes. Diam. $5\frac{1}{2}$ in. Naples, 1884.

1932. SPIRAL FIBULA. As the last; the outer band perforated with twenty-six holes. Diam. $4\frac{3}{4}$ in. Hamilton Coll. 115.

1933. FIBULA of Hallstatt type, in the form of a double spiral, the two joined by a figure-of-eight clasp. Length 8 in. Towneley Coll.

1934. FIBULA. Hallstatt type; shape as an ordinary safety pin, with four spirals attached above by a diamond-shaped centre-piece with punctured patterns. Length 2 in. Hamilton Coll. 15.

1935. FIBULA. Safety-pin shape, without spiral at head; flat bow; double spiral above. Length $3\frac{3}{8}$ in. Castellani, 1872.

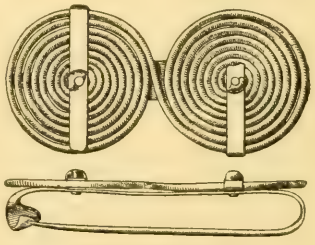

Fig. 29 = No. 1935.

1936. FIBULA. As the last; the spirals joined by a figure-of-eight clasp. Length $3\frac{3}{8}$ in. Towneley Coll. Pin wanting.

1937. FIBULA. As before. Length $3\frac{5}{8}$ in. Hamilton Coll. 37. Pin wanting.

1938. FIBULA. As before. Length $4\frac{5}{8}$ in. Payne Knight Coll.

1939. FIBULA. As before; the pin is attached to the centre of one spiral and passes through a hook attached to the centre of the other, so that there is no bow. Length $4\frac{7}{8}$ in. From Paestum. Castellani, 1872. Corroded.

1940. FIBULA. As the last. Length $4\frac{1}{4}$ in.

1941. FIBULA. As the last; the spirals joined by a figure-of-eight clasp. Length $1\frac{7}{8}$ in. Castellani, 1872.

1942. FIBULA. Fiddle-bow type; in the middle of the bow is a slight projection on either side. Length $6\frac{1}{4}$ in. From Torre Annunziata. Bequeathed by Sir W. Temple, 1856.

1943. FIBULA. As the last. Length $9\frac{7}{8}$ in. From Torre Annunziata. Bequeathed by Sir W. Temple, 1856.

1944. FIBULA. As before ; no projections on bow. Length $7\frac{3}{4}$ in. From Torre Annunziata. Bequeathed by Sir W. Temple, 1856.

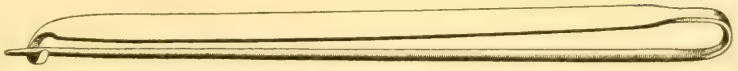

Fig. 30 = No. 1944.

1945. FIBULA. As the last ; on the top of the bow, two bosses around which are coils of wire ; in the middle are two knobs inserted (one lost) ; foot in form of hook. Length 8 in. Hamilton Coll.

1946. FIBULA, of a Greek type, with quasi-rectangular bow and small foot bent up. Length $1\frac{3}{4}$ in. Ht. $1\frac{3}{8}$ in. Amathus, Cyprus, 1894 (Turner bequest). Pin lost ; corroded.

1947. FIBULA, somewhat similar, perhaps Mycenaean (cf. No. 57) ; bow elliptical, with a ring round the middle. Length 2 in. Curium, Cyprus, 1895 (Turner bequest) ; tomb 98. Foot and end of pin lost ; much corroded. Cf. *Zeitschr. für Ethnol.* 1889, p. 216, fig. 19, and Perrot and Chipiez, *Hist. de l'Art*, iii. p. 831, fig. 595.

1948. FIBULA, of Cypriote type, lozenge-shaped. Length $3\frac{1}{2}$ in. Amathus, 1894 (Turner bequest). Much broken and corroded.

1949. FIBULA, as the last ; foot bent up. Length $3\frac{1}{4}$ in. Curium, 1895 (Turner bequest) ; tomb 1. End of pin lost ; corroded.

1950. FIBULA (Cypriote type, see *Zeitschr. für Ethnol.* 1889, p. 216, fig. 21), of triangular form ; the bow rises to a point in the middle, surmounted by a large knob ; on either arm is a flat oblong piece with a ring either side ; spreading foot. Length $2\frac{5}{8}$ in. Amathus, 1894 (Turner bequest). Pin and spiral lost ; corroded.

1951. PART OF FIBULA, as the last. Length $3\frac{1}{2}$ in. Amathus, 1894 (Turner bequest) ; tomb 53. Much corroded.

1952. FIBULA, as before. Ht. $2\frac{3}{4}$ in. Curium, Cyprus, 1895 (Turner bequest) ; tomb 67. Corroded ; end of pin and foot lost.

1953. FIBULA, as before, in two fragments ; foot in form of sheath ; pin complete, but no spiral. Length 3 in. Curium, 1895 (Turner bequest) ; tomb 6.

1954. FIBULA, fragment of, similar ; no foot, spiral, or pin. Length $2\frac{3}{4}$ in. Curium, 1895 (Turner bequest) ; tomb 1. Much corroded.

1955. FIBULA. Bow nearly rectangular, the middle part formed of three circular pieces, as in the examples of the Geometrical period found at Olympia (*Ergebnisse*, iv. pl. 22, Nos. 362–366) and at Thebes (see Nos. 119–127). Length $2\frac{1}{2}$ in. Hamilton Coll. 65.

1956. FIBULA. As the last ; long foot. Length $3\frac{1}{4}$ in. Hamilton Coll. 58. Kemble, *Horae Ferales*, pl. 22, fig. 8. Pin broken.

1957. FIBULA. As before ; foot in form of sheath, ending in a moulded knob. Length $5\frac{3}{8}$ in. Payne Knight Coll.

1958. FIBULA. Boat-shaped, with chevrons incised on the bow ; hollow underneath. Length $5\frac{1}{2}$ in. Ht. 3 in. Presented by A. W. Franks, Esq., 1876. Pin and spiral lost.

1959. FIBULA. Bow boat-shaped, with a loose ring at either end ; long sheath-like foot ending in a double knob. Length $3\frac{1}{2}$ in. From Sesto Calende, Lago Maggiore. Presented by Sir Henry Layard, 1886. Foot injured ; part of pin lost.

1960. FIBULA. Boat-shaped ; long narrow foot, like an open sheath, ending in a knob ; on the bow, patterns of incised lines, imitating the body of an insect, as the next example. Length 6 in. Hamilton Coll.

1961. FIBULA. Boat-shaped ; foot as last ; on the bow, grooves and patterns of finely-incised lines, as if in imitation of the body of an insect, perhaps a cicada, for which compare Studniczka in *Jahrbuch*, xi. (1896), p. 283 * ; also *Rhein. Mus.* 1878, p. 625 ff. Length 7 in. Towneley Coll. Hollow underneath.

1962. FIBULA. As the last two ; bow very thick. Length $2\frac{5}{8}$ in. Pin wanting.

1963. FIBULA. Boat-shaped ; on the bow, rows of concentric circles and panels of chevrons incised. Length $3\frac{3}{4}$ in. Towneley Coll. Pin lost.

1964. FIBULA. Boat-shaped ; bow ornamented as last. Length 3 in. Towneley Coll. Pin and spiral lost.

1965. FIBULA. Boat-shaped ; foot in form of sheath with chevrons incised underneath ; on the bow are longitudinal bands of chevrons and rings incised ; end of pin curved. Length $3\frac{5}{8}$ in. Hamilton Coll. 21.

1966. FIBULA. Boat-shaped ; foot in form of sheath ; rudely-incised lines on bow. Length $3\frac{3}{4}$ in. Blacas Coll., 1867.

1967. FIBULA. Boat-shaped ; on the bow finely-incised patterns of chevrons and hatchings. Length 3 in. Towneley Coll.

1968. FIBULA. Boat-shaped ; foot in form of sheath ; on the bow, incised patterns in imitation of an insect's body, as No. 1961. A ring is attached to the pin. Length $5\frac{3}{4}$ in. Hamilton Coll.

1969. FIBULA. Boat-shaped ; foot in form of sheath ; on the bow, rings and longitudinal hatchings incised. Length $3\frac{7}{8}$ in. Athens, 1865.

1970. FIBULA. Boat-shaped ; on the bow, plain bands alternating with bands of chevrons. Length 3 in.

1971. FIBULA. Boat-shaped ; on the bow, incised chevron patterns ; foot in form of sheath. Length 3 in. Hamilton Coll. Kemble, *Horae Ferales*, pl. 22, fig. 7 (?). Pin broken.

Fig. 31 = No. 1970.

1972. FIBULA. Boat-shaped ; bow very large and thick, with bands of chevrons incised along it. Length $3\frac{5}{8}$ in. Ht. $2\frac{1}{2}$ in. Pin and foot lost.

1973. FIBULA. Boat-shaped : the bow formed of a succession of discs of varying size placed side by side. A disc is attached to the foot, on which is a mask of a youthful Satyr in relief. Length 5 in. From Ruvo. Bequeathed by Sir W. Temple, 1856.

1974. FIBULA. Boat-shaped ; foot in form of a sheath ; on the bow, three very rude figures of birds ; to the middle one is attached a flat ring. Length 3 in. Hamilton Coll. Pin wanting.

1975. FIBULA. Boat-shaped ; foot in form of sheath ; on the bow, incised patterns and birds as last. Length 2 in. Hamilton Coll. 5. Pin wanting.

1976. FIBULA. As the last. Ht. $1\frac{5}{8}$ in. Hamilton Coll. Pin wanting.

1977. FIBULA. Boat-shaped ; on the bow, three birds as before. Ht. $1\frac{1}{2}$ in. Hamilton Coll. Pin lost.

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* Studniczka suggests that the τέττιγες of Thuc. i. 6 were fibulae of this type.

1978. FIBULA. Kite-shaped bow, with a knob on either side ; foot in form of sheath. Length 4 in. Towneley Coll. Pin lost.

1979. FIBULA. Bow kite-shaped, with a projection on either side, and stitch-border incised. Length $2\frac{3}{8}$ in. Towneley Coll. Patina.

1980. FIBULA. Bow kite-shaped, with deep grooves, and a knob either side ; foot in form of sheath. Length 2 in. Castellani, 1872.

1981. FIBULA. Bow kite-shaped, with a knob either side and central ridge ; foot in form of sheath, ending in a knob. Length $2\frac{7}{8}$ in. Blacas Coll., 1867. Pin and one of the knobs on side of bow wanting.

1982. FIBULA. Bow kite-shaped, with incised lines ; foot in form of sheath. Length 2 in. Payne Knight Coll.

1983. FIBULA. Bow kite-shaped, with a pattern of concentric circles. Length $2\frac{5}{8}$ in. Payne Knight Coll. Pin lost.

1984. FIBULA. Bow kite-shaped ; foot in form of sheath. Length $4\frac{1}{8}$ in. Hamilton Coll.

1985. FIBULA. Bow kite-shaped, with a moulded knob either side ; foot in form of sheath, ending in a moulded knob. Length $3\frac{7}{8}$ in. Bequeathed by Sir W. Temple, 1856.

Fig. 32 = No. 1985.

1986. FIBULA. Bow kite-shaped, with a projection either side ; foot in form of sheath. Length $3\frac{1}{2}$ in. Towneley Coll.

1987. FIBULA. Bow kite-shaped, with plain longitudinal ribs. Length $5\frac{1}{4}$ in. Bequeathed by Sir W. Temple, 1856. Foot lost.

1988. FIBULA. Bow kite-shaped ; foot in form of long sheath, ending in a knob. Length 5 in. Hamilton Coll. Pin broken.

1989. FIBULA. Bow kite-shaped, with finely-incised parallel lines ; long foot in form of sheath, ending in a sheep's head on a moulded support. Length $13\frac{1}{2}$ in. Ht. $5\frac{1}{4}$ in. Hamilton Coll. 29. Pin lost.

1990. FIBULA. Kite-shaped ; highly-arched bow, with one vertical and two lateral knobs ; flat tongue-shaped foot with incised patterns. Length $3\frac{3}{8}$ in. Hamilton Coll. Pin lost.

1991. FIBULA. Kite-shaped ; long foot turned upwards ; on the bow, patterns in black and blue enamel, of bands of triple lines, meeting at right angles. Length $2\frac{3}{4}$ in. Purchased at Collins sale, Sotheby's, 1851.

1992. FIBULA. Leech-type ; on the bow, finely-incised chevrons and rings. Length $2\frac{3}{8}$ in. Payne Knight Coll.

1993. FIBULA. Leech-type ; on the bow, chevron-patterns incised. Length $2\frac{1}{8}$ in. Blacas Coll., 1867.

1994. FIBULA. Leech-type ; bow ringed. Length $\frac{3}{4}$ in.

1995. FIBULA. Leech-type ; incised pattern on bow. Length $1\frac{3}{8}$ in. Hamilton Coll. Pin lost.

1996. FIBULA. Leech-type (?) ; flat bow, with chevrons incised. Length $1\frac{1}{2}$ in. Blacas Coll., 1867.

1997. FIBULA. Leech-type (?); semi-circular bow, ornamented with incised rings and chevrons; spreading foot, bent round to form a sheath for the pin. Length $6\frac{1}{2}$ in. Hamilton Coll. Pin lost.

1998. FIBULA. As the last; on the bow are incised twisted bands. Length 7 in. Ht. $4\frac{1}{8}$ in. Towneley Coll.

1999. FIBULA. Leech-type; on the bow, various patterns incised. Length 4 in. Hollis Coll 40. Pin broken.

2000. FIBULA. Leech-type (?); semi-circular bow, ringed. Length $5\frac{5}{8}$ in.

2001. FIBULA. Semi-circular bow, with incised rings all round; spreading foot bent up into a sheath. Length $2\frac{5}{8}$ in. Towneley Coll.

Fig. 33 = No. 2001.

2002. FIBULA. Semi-circular bow, with punctured patterns alternating with incised rings. Length $3\frac{1}{2}$ in. Hamilton Coll.

2003. FIBULA. Semi-circular bow; spreading foot ornamented with punctures, bent up into a sheath. Length $12\frac{3}{4}$ in. Ht. $7\frac{3}{4}$ in. Bequeathed by Sir W. Temple, 1856.

2004. FIBULA. Semi-circular bow; the pin works on a rivet and with the bow forms a pair of pincers beyond the head; sail-shaped foot, as early Greek type. Length $3\frac{1}{2}$ in. Blacas Coll., 1867. Probably of late, but pre-Roman, date. For similar fibulae, see Babelon and Blanchet, *Bronzes de la Bibl. Nationale*, Nos. 1741–3; and Furtwaengler, *Olympia*, iv. p. 183, No. 1143.

2005. FIBULA. Semi-circular bow and flat disc-shaped foot with a sort of hook attached to the top; at the head, two spirals connected by a loop. Length 2 in. Hamilton Coll. 76. Patina.

2006. FIBULA. Type as the last; on the foot, three concentric circles one side, two on the other, and one on each side of the hook. Length $1\frac{3}{4}$ in. Payne Knight Coll.

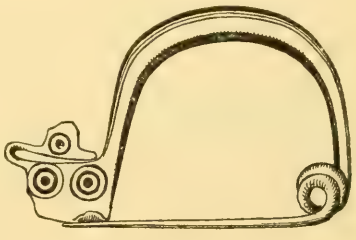


Fig. 34 = No. 2006.

2007. FIBULA. Semi-circular bow, with rings at intervals and incised chevrons between; on the pin, four rings; the foot ends in a flat oval disc with incised patterns. Length $5\frac{3}{4}$ in.

2008. FIBULA. Semi-circular bow; foot formed of a piece bent twice upwards, between which bends the pin passes; the foot terminates in a flat circular piece with a spiral curve inwards like a leaf. Length 5 in. From Ruvo. Bequeathed by Sir W. Temple, 1856. For this type of early Italian fibula, see Tischler in *Beitr. zur Anthropol. u. Urgesch. Bayerns*, iv. (1881), p. 52.

2009. FIBULA. Type as last; round the bow, rings incised. Length $3\frac{1}{4}$ in. Foot lost.

2010. FIBULA. Type as before; at the head, a double spiral; a ring is attached to the pin. Length $2\frac{1}{4}$ in. Hamilton Coll.

2011. FIBULA. Type as before; on the tail-piece are incised maeander crosses and lozenges; at the foot is a cross-piece with incised patterns; the bow has been strung with amber beads, but only one remains. Length $3\frac{7}{8}$ in. From the neighbourhood of Rome, 1890. Head and pin and part of bow lost; tail-piece injured. For the maeander patterns on fibulae of this type, cf. Bertrand, *Religion des Gaulois*, p. 168, fig. 25.

2012. FIBULA. Type as before; bow semi-circular, closely ringed, with a spiral coil round the lower end; on the pin, two rings; on the tail-piece, lozenges and chevrons incised. Length $3\frac{5}{8}$ in. From the neighbourhood of Rome, 1890. Tail-piece injured.

2013. FIBULA. As before ; on the pin, a bead of variegated glass. Length $4\frac{7}{8}$ in. From the neighbourhood of Rome, 1890. Tail-piece rather injured.

2014. FIBULA. Type as before ; oval tail-piece, on which are three bits of macander incised in stitch-pattern, within a border of the same ; oval flat bow, with incised chevron patterns, surrounded by closely-set rings. Length $4\frac{1}{2}$ in. From the neighbourhood of Rome, 1890. Pin lost.

2015. FIBULA. As the last, but smaller ; the tail-piece is of spiral form, incised with lozenges and border of chevron pattern ; along the middle of the bow is an additional row of rings. Length $3\frac{1}{2}$ in. From the neighbourhood of Rome, 1890. Pin lost.

2016. FIBULA. Type as before, with cross-piece at foot instead of the bent pieces ; bow ringed. Length $2\frac{3}{4}$ in. Castellani, 1872.

2017. FIBULA. Type as before ; the bow formed of flat discs in fives alternating with pieces of amber ; on the tail-piece, incised patterns. Length 6 in. Hamilton Coll. Pin lost.

2018. FIBULA. Type as before ; bow curving downwards to head, and joined to foot by upright piece and spiral ; foot in form of spiral coil. Length $2\frac{1}{2}$ in.

2019. FIBULA. Type as before ; tail-piece of spiral form. Length $4\frac{7}{8}$ in. From Ruvo. Bequeathed by Sir W. Temple, 1856.

2020. FIBULA. As before ; on the upright piece and the bow are moulded rings ; tail-piece lost. Length $4\frac{1}{2}$ in. Hamilton Coll.

2021. FIBULA. Foot as before, ending in a flat spiral, joined to the bow by a ringed upright piece and a spiral ; the bow curves downwards and has moulded rings along it ; at the head is a large spiral. Length $5\frac{3}{8}$ in. Towneley Coll. Cf. *Beitr. z. Anthr. u. Urgesch. Bayerns,* iv. (1881), pl. 3, fig. 7.

2022. FIBULA. Type as last, the bow plain and the tail-piece more as in the previous examples. Length $5\frac{3}{4}$ in.

2023. FIBULA. As the last. Length $3\frac{7}{8}$ in. Hamilton Coll. Pin broken.

2024. FIBULA. Type probably as No. 2008, but the foot is lost and also the tail-piece. Length $3\frac{3}{8}$ in.

2025. FIBULA. Bow as in fibulae of snake-type (as Nos. 2026–2047 below), with two spirals ; foot and tail-piece as before. Length $4\frac{1}{8}$ in. Castellani, 1872. Pin lost.

2026. FIBULA. Snake-type ; foot as No. 2008, with tail-piece ; the bow is ringed with discs and at the head is a large spiral. Length $5\frac{3}{4}$ in. Payne Knight Coll.

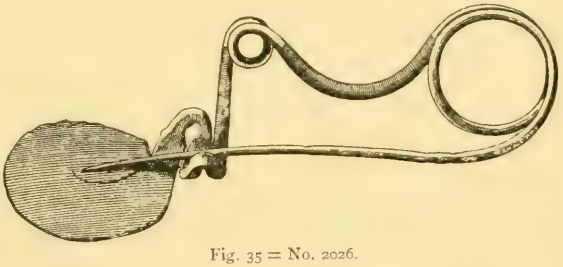


Fig. 35 = No. 2026.

2027. FIBULA. Snake-type, with large oval tail-piece to foot. Length $10\frac{1}{2}$ in. Hamilton Coll. Pin and spiral lost.

2028. FIBULA. Variety of the snake-type, with tail-piece ; the bow has three spiral twists. On the pin are six beads, alternately of amber and blue glass. Tail-piece as other examples. Length $2\frac{3}{8}$ in. From the neighbourhood of Rome, 1890.

2029. FIBULA. Variety of snake-type ; no spirals or tail-piece ; cross-piece at the head ; foot in form of sheath ; on the bow a conical piece surrounded by knobs. Length $3\frac{1}{4}$ in. From the neighbourhood of Rome, 1890. Patina.

2030. FIBULA. Snake-type, with three cross-pieces ending in knobs ; a ring is attached to it. Length 3 in. From the necropolis of Suessula. Presented by Baron Spinelli, 1878. *Römische Mittheil.* ii. (1887), p. 251, No. 14. Found with a vase of the Geometrical period.

2031. FIBULA. Snake-type ; bow with two small spirals in the middle, passing through a disc at the head ; foot in form of sheath. Length $2\frac{5}{8}$ in. From Sesto Calende, Lago Maggiore. Presented by Sir Henry Layard, 1886. Found with an earthenware jar of Bucchero ware and other bronze objects.

2032. FIBULA. Snake-type ; three cross-pieces ending in knobs ; lower part of bow double. Length $6\frac{1}{4}$ in. Hamilton Coll. 11. Pin wanting.

2033. FIBULA. Snake-type ; on the bow, a cross-piece and a disc in which a spike is inserted. Length $2\frac{1}{4}$ in. Payne Knight Coll.

2034. FIBULA. Snake-type ; two cross-pieces (one broken). Length $2\frac{3}{4}$ in. Blacas Coll., 1867.

2035. FIBULA. Snake-type ; on the bow, an incised pattern ; a small medallion is attached to the pin, on which is a rose in relief. Length $2\frac{7}{8}$ in.

2036. FIBULA. Snake-type, with two spirals on bow, and foot in form of sheath ; on the bow are incised hatched lines. Length $6\frac{3}{4}$ in.

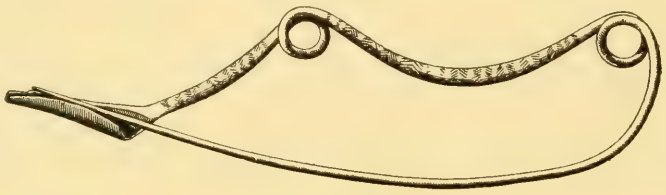


Fig. 36 = No. 2036.

2037. FIBULA. Snake-type ; cross-piece and disc with spike on the bow. Length $3\frac{1}{8}$ in. Payne Knight Coll.

2038. FIBULA. Snake-type ; on the bow, two projections ending in knobs, like horns. Length 4 in. Payne Knight Coll. Kemble, *Horae Ferales*, pl. 22, fig. 6.

2039. FIBULA. Snake-type ; on the bow, four cross-pieces with knobs ; long foot in form of sheath, ending in a knob. Length $4\frac{5}{8}$ in. Blacas Coll., 1867.

2040. FIBULA. Snake-type, as No. 2036. Length $7\frac{1}{2}$ in. Hamilton Coll. Foot injured ; pin wanting.

2041. FIBULA. Snake-type, as last. Length 6 in.

2042. FIBULA. Snake-type, as before. Ht. $3\frac{3}{4}$ in.

2043. FIBULA. Snake-type, as before ; on the bow, incised patterns. Ht. $4\frac{3}{4}$ in.

2044. FIBULA. Snake-type, as before ; on the bow, finely-incised chevron patterns. Ht. $3\frac{3}{4}$ in.

2045. FIBULA. Variety of snake-type, perhaps intended for the figure of a bird, but very rude. Length $2\frac{1}{8}$ in. Pin wanting.

2046. FIBULA. Variety of snake-type ; on the bow, two cross-pieces, and the end nearest the foot is formed like a ladder, with wire cross-pieces, the sides converging at the foot. Length $2\frac{1}{4}$ in. Castellani, 1872.

2047. FIBULA. Variety of snake-type ; incomplete. On the bow are two projections ending in knobs ; at the head a rude figure of a bird is attached. Length $2\frac{7}{8}$ in. Towneley Coll.

2048. FIBULA. Variety of snake-type ; bow flat and broad, with a small cross-piece and four conical knobs on either side ; no spiral ; the foot ends in a knob. Length 3 in. Payne Knight Coll. Pin broken.

2049. FIBULA. As the last, but coarser work. Length $3\frac{1}{4}$ in. Three knobs lost on one side.

2050. FIBULA. Variety of snake-type ; on the bow, three pairs of pear-shaped knobs ; at the head the bow spreads out into an oval form, with concentric incised lines ; foot in form of sheath, ending in a knob. Length $4\frac{3}{4}$ in. Payne Knight Coll. Pin broken.

2051. FIBULA. Variety of snake-type ; on the bow, two knobs ; it forks out into two pieces which unite again at the head, where there is a cross-piece ending in knobs, but no spiral. Foot in form of sheath, with chevron-pattern incised. Length $4\frac{1}{2}$ in. 1873 (?). Pin lost.

2052. FIBULA. Variety of snake-type ; on the bow, instead of spirals, diamond-shaped pieces with crosses incised ; the foot ends in a cross-piece to which are attached three bent pieces of bronze terminating in spirals. Length 7 in. Hamilton Coll. 39.

2053. FIBULA. The bow is double throughout, the upper part concave, with cross-pieces at the angles ; the pin is bent back and ends at the head in a double button ; the foot has a very large oval tail-piece, on which is incised a square, with a smaller one at each angle. Length 8 in. From Nola. Presented by A. W. Franks, Esq., 1876. Formerly in the collection of the Prince di San Giorgio.

2054. FIBULA. Certosa type (see Tischler in *Beitr. zur Anthropol. u. Urgesch. Bayerns*, iv. (1881), p. 56) ; at the head a panel marked with a cross ; semicircular bow continued along top of foot and turned up in a flat pear-shaped piece. Length $1\frac{3}{4}$ in. Hamilton Coll. Pin lost.

2055. FIBULA. Certosa type ; foot in form of sheath, curled up at the end. Length 2 in.

2056. FIBULA. Certosa type ; thin grooved ring attached to bow ; foot in form of sheath, terminating in a figure of a small bird ; three projections on bow. Length $3\frac{5}{8}$ in. From Cumae. Castellani, 1872.

2057. FIBULA. Certosa type ; flat bow with stitch-pattern down middle and three dotted circles towards the head ; pin with hinge. Length $2\frac{1}{2}$ in. Presented by General Meyrick, 1878.

2058. FIBULA. Certosa type ; the foot ends in a disc above ; spiral at head in the form of a twisted loop. Length $1\frac{1}{2}$ in. From Kertch. Presented by Dr. D. Macpherson, 1856. Pin wanting.

2059. FIBULA. Certosa type (?) ; foot in form of sheath, and elaborate hinge. Length $1\frac{5}{8}$ in. From Kertch. Presented by Dr. D. Macpherson, 1856. Corroded.

2060. FIBULA, fragment of, with foot and part of bow, on which are incised patterns. On the foot is inscribed PERMOLA/I. Length 2 in. Castellani, 1872.

2061. FIBULA. La Tène type (?) ; wide hinge formed of a spiral, to which the pin is separately attached ; in the centre of the bow is a small block, from which the bow parts into two, one piece being attached to either end of the foot. Length $3\frac{1}{2}$ in. 1850.

2062. FIBULA. La Tène type (?) ; spiral hinge ; triangular foot with open work ; on the bow, a raised wavy line. Length $4\frac{1}{4}$ in. From Torre Annunziata. Bequeathed by Sir W. Temple, 1856.

2063. FIBULA. La Tène type (?) ; broad hinge, as last but one ; instead of a bow, two broad flat pieces, the upper one inserted in the lower. Length $3\frac{1}{4}$ in. 1855. Much injured.

2064. FIBULA. The bow is nearly rectangular, the upper part concave with a spiral at either end ; it is ringed as if in imitation of twisted wire ; small hook for foot, and thick pin with a large knob at the head. The bow is inserted in a socket in the head, which is square. Length $4\frac{3}{4}$ in. Payne Knight Coll. Foot broken. Cf. No. 2021.

2065. FIBULA. Bow more or less as last, but plain ; on the pin are seven rings. Length $4\frac{5}{8}$ in.

2066. FIBULA. The bow is formed of a succession of spiral twists, with a large one at the head ; wide spreading foot ; in shape the bow resembles the two last. Length $6\frac{5}{8}$ in. Blacas Coll., 1867.

2067. FIBULA. Semi-circular bow ; long piece attached to the foot, ending in a button, round which is a cylinder of some substance. Length $2\frac{5}{8}$ in. Payne Knight Coll.

2068. FIBULA. As the last ; the bow is flat with a central ridge. Length $2\frac{1}{4}$ in. Castellani, 1872.

2069. FIBULA. As the last. Length $2\frac{3}{8}$ in.

2070. FIBULA. As before ; the bow ribbed ; foot in form of sheath. Length $3\frac{3}{8}$ in. Payne Knight Coll.

2071. FIBULA. As the last ; bow moulded longitudinally. Length $3\frac{1}{2}$ in.

Fig. 37 = No. 2071.

2072. FIBULA. As before ; on the bow, bead-mouldings ; the central part is flat, with chevron patterns. Length $3\frac{1}{2}$ in. Bequeathed by Sir W. Temple, 1856.

2073. FIBULA. As before. Length $3\frac{1}{8}$ in. Payne Knight Coll.

2074. FIBULA. As before. Length $3\frac{5}{8}$ in. From Ruvo. Bequeathed by Sir W. Temple, 1856.

2075. FIBULA. As before ; on the foot, chevron patterns and swastika incised. Length $4\frac{3}{4}$ in. Payne Knight Coll. Kemble, *Horae Ferales*, pl. 22, fig. 9.

2076. FIBULA. Semi-circular bow ; a large piece of coral is attached to it. Length $2\frac{3}{8}$ in. From Cumae. Castellani, 1872. The fibula is very small.

2077. FIBULA. Elliptical bow ; a large piece of amber is attached to it. Length $4\frac{1}{4}$ in. From Torre Annunziata. Bequeathed by Sir W. Temple, 1856.

2078. FIBULA. Elliptical bow, on which is strung a piece of amber between two pieces of bone (?) ; foot in form of sheath. Length $2\frac{7}{8}$ in. From Ruvo. Bequeathed by Sir W. Temple, 1856. An early type, found in Villanova tombs about 750 B.C.

2079. FIBULA. Elliptical bow, on which are a large piece of amber and a small spiral of wire. Length $4\frac{3}{4}$ in. Hamilton Coll. 32. Pin and foot lost.

2080. FIBULA. The upper part of the bow is formed of two arches, on the top of which are moulded and incised ornaments ; at either end of the arches are knobs. Length $2\frac{7}{8}$ in. Hamilton Coll. 70. Pin lost.

2081. FIBULA. Bow flat above, slightly arched ; ornamented with punctured patterns ; foot in form of sheath. Length $3\frac{1}{2}$ in. Presented by A. W. Franks, Esq., 1851. Pin lost. Patina.

2082. FIBULA. As the last but one, but the top is not flat but ridged ; foot in form of sheath. Length $3\frac{1}{4}$ in. Hamilton Coll.

2083. FIBULA. Bow leaf-shaped and bent over in a semicircle, flat and thin, with patterns of incised lines. Length $4\frac{5}{8}$ in. Hamilton Coll. 35. Foot broken away.

2084. FIBULA. T-shaped, with plain ribs. Length $2\frac{1}{8}$ in. From Lyons. Roach-Smith Coll., 1856.

2085. FIBULA. T-shaped, with hinge and triangular foot with open work; on the bow are ribs, and at the head a lion's mask between two volutes. Length $2\frac{3}{4}$ in. Comarmond Coll., 1851. Pin broken.

2086. FIBULA. T-shaped, with thick spiral hinge and thick cross-ribs on the bow; the foot is ring-shaped, the top flat and round, like a saucer, with a hole pierced. The bow ends at the foot in a rude tortoise's head. Length 3 in. Towneley Coll.

2087. FIBULA. T-shaped; bow like a spoon with moulded handle (the bowl towards the head); cross-piece with large spiral. Length 4 in. Castellani, 1872. The fibula is coated with silver.

2088. FIBULA. T-shaped; cross-piece at head with hinge; bow flat, with a large disc attached, ornamented with a rosette-pattern. Length $3\frac{1}{2}$ in. Bequeathed by Sir W. Temple, 1856.

2089. FIBULA. As the last, but better work; on the back is inscribed, VLATI. Length 4 in. Obtained by A. W. Franks, Esq., 1860, at Lyons (?).

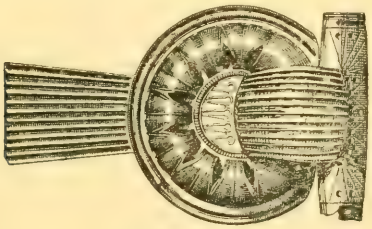


Fig. 38 = No. 2089.

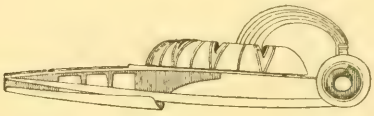


Fig. 39 = No. 2089.

2090. FIBULA. Roman; instead of a bow, a nearly heart-shaped disc, incised with various patterns; at the head, a broad hinge. Length $1\frac{3}{4}$ in. From Lyons. Roach-Smith Coll., 1856.

2091. FIBULA. T-shaped, as No. 2088; broad hinge; bow and top of foot flat, with grooves; on the bow, a disc with perforations round the centre. Length $1\frac{1}{4}$ in. From Burgundy. 1850.

2092. FIBULA. As the last, with a grooved connecting-piece between the hinge and the centre of the bow; the disc is lost, but has been fixed on a diamond-shaped piece. Length 2 in. Hamilton Coll. 103.

2093. FIBULA. As before; instead of the disc a small flat tongue, with vandyke patterns punctured. Length $2\frac{1}{4}$ in.

2094. FIBULA. Variety of T-shape; arched bow, inlaid with a lozenge-pattern in blue and red enamel; at the head, a ring. Length $1\frac{7}{8}$ in. Castellani, 1872.

2095. FIBULA. As the last; eleven lozenges in blue enamel along the bow. Length 2 in. Pin lost; ring at head broken.

2096. FIBULA. As before; flat bow with bands of concentric circles round it; the pin works on a hinge. Length $2\frac{1}{4}$ in. Hamilton Coll. 18.

2097. FIBULA. T-shaped, with broad hinge, gilt all over, with incised patterns. Length $1\frac{5}{8}$ in. Comarmond Coll., 1851. Foot injured; pin lost.

2098. FIBULA. T-shaped; bow arched; large foot pierced with a hole; broad head with hinge for pin. Length $2\frac{1}{4}$ in. Comarmond Coll., 1851.

2099. FIBULA. Cross-bow type with hinge; the bow in the middle is moulded into a double leaf-capital; at the head, a ring. Length $2\frac{3}{4}$ in. Hamilton Coll. 69. Dark green patina.

2100. FIBULA. Cross-bow type; the bow is sharply curved and ends in a sort of sheath which holds the pin; at the head is a gilt knob, and along the top of the bow and foot is a gold thread with a row of small gilt knobs along it. The pin works in a groove in the cross-piece. On the curved part of the bow are maeander- and wave-patterns, gilt. Length 2 in. Alexandretta, 1894. Pin lost. Cf. *Beitr. zu Anthr. u. Urgesch. Bayerns*, iv. (1881), pl. 6, fig. 47.

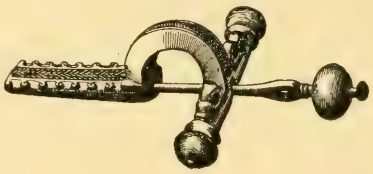


Fig. 40 = No. 2103.

2101. FIBULA. As the last, but with less gilding. Length $2\frac{1}{2}$ in. From excavations at Civita Lavinia. Presented by Lord Savile, G.C.B., 1892.

2102. FIBULA. Cross-bow type; semi-circular bow, with one vertical and two lateral large knobs; foot in form of sheath, terminating in a sort of screw. Length $4\frac{5}{8}$ in. Payne Knight Coll.

2103. FIBULA. Cross-bow type; the bow is sharply curved and ends in a sort of sheath which holds the pin, ornamented with a band of chevrons between two rows of dotted circles. The pin has a large head and is pierced immediately below; it is not attached to the cross-piece, but passes through a groove in it. The upper part is gilt all over. Length $3\frac{3}{4}$ in. From Ruvo. Bequeathed by Sir W. Temple, 1856.

2104. FIBULA. Cross-bow type; the foot (in form of sheath) and the cross-piece end in large knobs. Length 3 in. Hamilton Coll. 54. This fibula approximates to the "kite"-type (*v. supra*), and has a spiral at the head.

2105. FIBULA. Cross-bow type; foot in form of sheath; knobs as on last; the pin works on a hinge. Length $2\frac{1}{4}$ in. Castellani, 1872.

2106. FIBULA. Cross-bow type; thin flat-sided bow; foot in form of sheath, with engrailed edges and incised patterns. Length $3\frac{1}{2}$ in. Hungary, 1868; purchased of Dr. Romer of Pesth.

2107. FIBULA. As the last; along the edge of the bow, bead-moulding; the head and foot are elaborately moulded. Length 3 in. Comarmond Coll., 1851.

2108. FIBULA. As before; the foot ends in an upright piece with moulded discs. Length 2 in. Ht. $1\frac{3}{8}$ in. Patina; possibly modern.

2109. FIBULA. On the head are three knobs; the bow is flat and ends in a moulded piece, bent round to form a sheath-like foot, at the end of which is a support for the middle of the bow. Length 3 in. Blacas Coll., 1867. Pin lost.

2110. FIBULA. The bow is a long thin flat piece turned up at each end (broken at the head), with a rosette and a cross-piece attached; at the foot is attached the head of a duck (silver-gilt), riveted on. The pin springs from a spiral. Length $6\frac{1}{8}$ in. Castellani, 1872.

2111. FIBULA. Roman type; flat bow, gilt, with five rows of studs and raised ornaments at each end; pin with spiral at head. Length $3\frac{3}{4}$ in. Castellani, 1872.

2112. FIBULA. Roman type; on the bow, a central knob and two each side, and on the curved part near the head a rosette. Foot flat above, with three knobs; pin with spiral. The rosette, two of the knobs and the flat part of the foot are silver-gilt. Length 2 in. Castellani, 1872.

2113. FIBULA. Late type (Roman); at the head a wide hinge of spirals; triangular foot with open work. Length $3\frac{1}{8}$ in. From Étaples, Pas de Calais. Roach-Smith Coll., 1856.

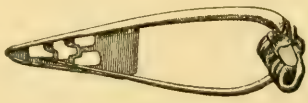


Fig. 41 = No. 2113.

2114. FIBULA. Roman; wide hinge; two holes in the foot. Length $2\frac{1}{4}$ in. From Mayence. Roach-Smith Coll., 1856.

2115. FIBULA. Bow straight from foot and curving downwards to the head with a disc at the highest point. Length $2\frac{3}{8}$ in. From Lyons. Roach-Smith Coll., 1856.

2116. FIBULA. Bow divided into four; cross-piece at head for hinge; one of the divisions is grooved. Length $1\frac{7}{8}$ in. From Lyons. Roach-Smith Coll., 1856. Pin broken.

2117. FIBULA. Semi-circular bow, grooved; a hinge instead of a spiral; the foot ends in a knob. Length $2\frac{1}{4}$ in. From Lyons. Roach-Smith Coll., 1856. Pin lost.

2118. FIBULA. As the last; on the back of the hinge is an inscription: MICISSAIL or LVCISSAIL. Length $1\frac{3}{4}$ in. Found in the Saone, Lyons. Comarmond Coll., 1851.

2119. FIBULA. As before; inscribed: IVGI SVA (?). Length $1\frac{3}{8}$ in. Blacas Coll., 1867.

2120. FIBULA. As the last three; bow with central ridge; foot in form of sheath, ending in a knob. A saucer-shaped object is attached to the pin. Length $2\frac{1}{4}$ in. Hamilton Coll.

2121. FIBULA. Semi-circular bow, with a hinge instead of a spiral at the head; foot ending in a knob, turned up at the end. Ht. $1\frac{5}{8}$ in. From Salona. Presented by C. West, Esq., 1880. Pin broken.

2122. FIBULA. Semi-circular bow, gilt, with raised wavy line along the middle; the pin works on a hinge. Length $1\frac{1}{8}$ in. Payne Knight Coll.

2123. FIBULA. Small short bow ending in a disc at the lower end; flat foot with a sort of hook below; at the head, a ring; the pin works on a hinge. Length $1\frac{3}{8}$ in. Payne Knight Coll.

2124. FIBULA, with arched bow and spreading flat foot; on the bow, an incised loop-pattern. Length $1\frac{1}{2}$ in. From Étaples, Pas de Calais. Roach-Smith Coll., 1856. Pin and hinge lost.

2125. FIBULA in imitation of tortoise, with punctured patterns on bow; the pin works on a hinge. Length $1\frac{1}{2}$ in. From Étaples, Pas de Calais. Roach-Smith Coll., 1856.

2126. FIBULA. As the last; on the bow either side is a groove, and in the middle are three lozenge-shaped panels, two red and one green, with beading above and below. Length $1\frac{1}{4}$ in. Castellani, 1872.

2127. FIBULA. As the last; between two wavy lines a pattern of zigzags in red enamel. Length 1 in. Castellani, 1872.

2128. FIBULA. As before; between two raised wavy lines, three panels which have been inlaid with enamel. Length $1\frac{1}{4}$ in. Castellani, 1872. Pale green patina; pin broken off.

Fig. 42 = No. 2128.

2129. FIBULA, in the form of a rude figure of a man on horseback, wearing a peaked cap; the bow forms the back of the animal, the head its hind-legs, and the foot its fore-quarters. Length 7 in. Hamilton Coll. 27. Pin broken.

2130. FIBULA, in the form of a Centaur in flat relief, to r., with arms raised; pin at the back with spiral hinge, passing through a loop. Length $1\frac{1}{2}$ in. Presented by General Meyrick, 1878.

2131. FIBULA, in the form of a lion, the hind feet resting on the hinge; between the fore paws a mask of an ox (?); on the top of the foot a flat piece; gilt all over. Length $1\frac{1}{4}$ in. Comarmond Coll., 1851. Pin lost.

2132. FIBULA, in the form of a seated lion; rather rude. Length $1\frac{1}{4}$ in. Pin lost.

2133. BROOCH, in the form of a female panther reclining to r.; on the body, green enamel spots. Length 1½ in. Castellani, 1872. Hind legs and tail lost; also pin.

2134. BROOCH, in the form of a female panther; as the last; green and blue enamel spots on body. Length 1¾ in. Castellani, 1872. Pin lost.

2135. BROOCH, in the form of two lion's heads joined back to back; below them, two bull's heads (?), each resting on a cross-piece. Length 1¼ in. Hamilton Coll. 192. Pin lost.

2136. BROOCH, in the form of a horse; on the body, which is silvered all over, four spots of red enamel; all four legs are shown. Length 1½ in. Hamilton Coll. 97. Pin lost.

2137. BROOCH, in the form of a horse; on the body, concentric circles, and dots round the edge. Length 1¾ in. Hamilton Coll. 99. Pin lost. Yellow patina.

2138. BROOCH, in the form of a horse; all four legs shown; mane indicated by featherings; on the withers a cross is incised, and dots all round the edge. Length 2 in. Hamilton Coll. 98. Pin lost; rather corroded. Possibly modern.

2139. BROOCH, in the form of a donkey (?); on the body, concentric circles; fore legs bent as if kicking. Length 1¼ in. Rather rough work.

2140. BROOCH, in the form of a rabbit running; has been inlaid with enamel; the eye in black. Length 1¼ in. Towneley Coll. Cf. Babelon and Blanchet, *Bronzes de la Bibliothèque Nationale*, Nos. 1754–1757.

2141. BROOCH, in the form of a pigeon, with wings spread. Length 1⅜ in. Castellani, 1872. Pin lost.

2142. BROOCH, in the form of a pigeon with large tail; pin with spiral. Length 1½ in. Hamilton Coll.

2143. BROOCH, in the form of a pigeon; as the last; seven concentric circles on the tail. Length 1⅞ in. From Torre Annunziata. Bequeathed by Sir W. Temple, 1856.

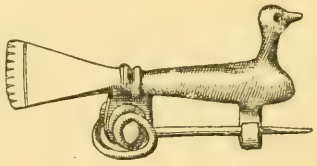


Fig. 43 = No. 2142.

2144. BROOCH, in the form of a pigeon, as before; wings spread; punctured patterns on wings and tail. Length 1⅞ in. Hamilton Coll.

2145. BROOCH, in the form of a pigeon, as before (large tail, wings not spread). Length 1⅞ in. Hamilton Coll. Pin lost.

2146. BROOCH, in the form of a pigeon; as last, but more indication of feathers. Length 1⅜ in. Hamilton Coll. 90.

2147. BROOCH, in the form of a pigeon; as before. Length 1½ in. Pin lost.

2148. BROOCH, in the form of a pigeon; as before. Length 1¼ in. Castellani, 1872.

2149. BROOCH, in the form of a bird; wings and markings of feathers indicated; the pin works on a hinge. Length 1⅜ in.

2150. BROOCH, in the form of a pigeon, the body inlaid with red enamel, the wings with rows of green dots. Length 1⅜ in. Castellani, 1872. Pin lost.

2151. BROOCH, in the form of a pigeon, with markings of dotted lines. Length 1¾ in. From Étaples, Pas de Calais. Roach-Smith Coll., 1856.

2152. BROOCH, in the form of a bird with wings spread; at the back is a pin with hinge and hook like a modern brooch. Length 1½ in. Presented by General Meyrick, 1878.

2153. BROOCH, in the form of a bird in relief; spiral hinge. Length 1¾ in. Castellani, 1872. Pin lost.

2154. BROOCH, in the form of a dolphin ; pin with hinge below ; tail twisted up on the back ; in the mouth is a ball (?). Length 2 in. Found near Rome ; acquired 1890 (Rev. G. Chester). Corroded.

2155. BROOCH, in the form of a fish ; on the body, three bars of blue on a panel ; the eye is also represented in blue enamel. Length $1\frac{5}{8}$ in. Pin lost.

2156. BROOCH, in the form of a fish, the head in high relief, looking up ; on the body, circles in green enamel. Length $1\frac{3}{4}$ in. Pin lost.

2157. BROOCH, in the form of two dolphins side by side, the heads attached to a cross-bar. Length $1\frac{3}{8}$ in. Millingen Coll., 1847. Pin lost.

2158. BROOCH, in the form of a Hippocamp ; three circles on the body ; the tail in red enamel. Length 2 in. Towneley Coll. Pin lost.

2159. BROOCH, in the form of a butterfly, with twelve dots on each wing ; in the middle of the body is a sort of cross in red, the rest being green. Length 2 in. Castellani, 1872. Pin lost.

2160. BROOCH, representing an insect of some kind (?). Length $1\frac{1}{2}$ in. Hamilton Coll. Pin lost.

2161. BROOCH, in the form of a monster with Gryphon's head and fish-body on which are three circles in orange enamel ; slightly forked tail. Length $1\frac{1}{2}$ in. Pin lost.

2162. BROOCH. Resembling tortoise-type (2125–2128) ; bow triangular, with vandyked pattern of gilt bronze alternating with red and green enamel, surrounded by a raised wavy line ; foot in form of the head of a tortoise. Length $1\frac{7}{8}$ in. Castellani, 1872. Gilt all over.

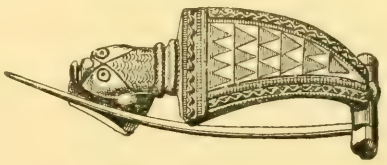


Fig. 44 = No. 2162.

2163. BROOCH. On the bow a disc with central knob, with outer ring of dark red ; hinge with cross-piece ; on the foot, a flat triangular piece, which has been inlaid with triangles of dark red and green enamel. Length $1\frac{3}{4}$ in. Castellani, 1872.

2164. BROOCH. Flat, semicircular head ; arched bow with cross-piece ; on the foot, a disc with milled edge and blue centre, on which is a black cross on green ground. Length $1\frac{3}{4}$ in.

2165. BROOCH. On either side a disc with centre of yellow enamel. Length $1\frac{1}{8}$ in. From Burgundy ; purchased 1850. Pin lost.

2166. BROOCH. The central part has been inlaid with enamel in the form of a Boeotian shield ; on one side is a disc, and at the foot a knob ending in a face. Length $1\frac{7}{8}$ in. From Burgundy ; purchased 1850. Pin lost.

2167. BROOCH. In the centre, a diamond, with chequer pattern of red and green enamel. Length $2\frac{1}{8}$ in. Castellani, 1872. Pin lost.

2168. BROOCH, as No. 2165, with a sort of bird's tail at the head on which are three dotted circles ; in the middle, a circle with five dotted circles in the form of a cross ; all inlaid in enamel. Length $2\frac{1}{4}$ in. Hamilton Coll. 155. Pin lost.

2169. BROOCH, as the last ; in the middle, a square of green enamel with red centre, surrounded by eight dotted circles. Length $1\frac{3}{4}$ in. From Corfu. Woodhouse Coll., 1868. Pin lost.

2170. BROOCH. In the middle a raised knob inlaid with enamel ; at each end a triangular piece inlaid with a pattern of triangles in orange, white, and black. Length $1\frac{5}{8}$ in. Pin lost.

2171. BROOCH of diamond shape, inlaid with four concentric circles in white and red on blue ground. Length $1\frac{1}{2}$ in. Castellani, 1872. Pin lost.

2172. BROOCH, in shape an elongated hexagon, the centre of red enamel, with a border of white on which are small blue squares in outline ; outer border of blue, with small white circles. The pin is bent downwards in the middle. Length $1\frac{1}{2}$ in. Purchased at Rome by A. W. Franks, Esq., 1857.

2173. BROOCH. Central disc with knob, on which is a blue cross ; round it a ring of orange and white, and another of dark red with blue squares ; at each end an ornamental projection inlaid with dark red, green, and orange enamel. Length $2\frac{1}{4}$ in. Castellani, 1872. No pin.

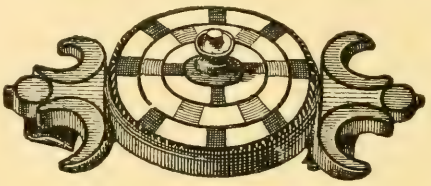


Fig. 45 = No. 2173.

2174. BROOCH, in the form of a rosette of six points, with a knob at the end of each ; the part surrounding the central boss is inlaid in blue. Diam. 2 in. Castellani, 1872. Pin lost.

2175. BROOCH, in the form of a rosette of twelve points, with concentric circles, inlaid in green enamel. Diam. $1\frac{1}{8}$ in. Castellani, 1872. Pin lost.

2176. BROOCH, in the form of a circle with a quatrefoil in the centre inlaid in red enamel. Length $1\frac{3}{8}$ in. Castellani, 1872.

2177. BROOCH, circular, with patterns inlaid in blue, yellow, and white enamel. Diam. $1\frac{1}{2}$ in. Purchased in Rome, 1857. Pin lost.

2178. BROOCH, in the form of a flower of six petals, the centre green, and on each petal a green spot with black centre. Diam. $1\frac{1}{2}$ in. From France or Germany ; purchased 1852. Possibly modern.

2179. BROOCH, in the form of a rosette of six points, inlaid with green enamel on red ground. Diam. $1\frac{1}{8}$ in. Castellani, 1872. Pin lost ; enamel much worn away.

2180. BROOCH. In the centre are a blue ring and an orange ring with blue circles ; round these blue and white squares alternating, with red triangles between ; in each square and triangle is a green spot. Length $1\frac{1}{8}$ in. Diam. $\frac{7}{8}$ in. From France or Germany ; purchased 1852.

2181. BROOCH, in the form of a large stud, without pin, with elaborate patterns in red, white and blue enamel ; in the centre, diaper, formed of white chequer squares on blue and blue and white chequer squares with red border, round which is a ring of red and white rosettes on blue ground, and another ring of alternate red and white rosettes on blue squares, and red and blue rosettes on white squares. Diam. $1\frac{5}{8}$ in. From Vaison, Vaucluse, France. Comarmond Coll., 1851. For the process employed in this kind of ornamentation, see Fontenay, *Les Bijoux anciens*, p. 345.

2182. BROOCH, like a stud with double back, ornamented on the top with rays alternately orange, white, and a colour now lost. Diam. $\frac{3}{4}$ in. Castellani, 1872.

2183. BROOCH, in the form of a rosette of eight points, each terminating in a knob ; the centre is green, with spots of some other colour, the outer part orange. Diam. $1\frac{5}{8}$ in. Pin lost and three knobs broken off.

2184. BROOCH, circular, with alternate panels of blue and white ; six knobs attached of dark red colour. Diam. $1\frac{1}{2}$ in. From Sainte Helène, Lyons. Comarmond Coll., 1851. Pin lost.

2185. BROOCH, more like a fibula, of a conical shape, the top red, with six knobs attached, two white, two yellow, two blue. Length $1\frac{3}{8}$ in. Castellani, 1873. Pin well preserved.

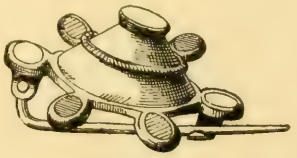


Fig. 46 = No. 2185.

2186. BROOCH, in the form of a wheel of six spokes, with large axle on which are panels of blue and dark red enamel; the spokes are leaf-shaped and of blue enamel. The felloe is dark red with alternate squares of plain blue, and blue and white chequers. Diam. $2\frac{1}{4}$ in. No pin. For the process, see Fontenay, *Bijoux anciens*, p. 345.

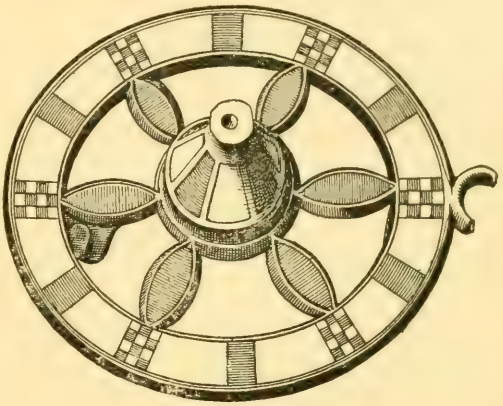


Fig. 47 = No. 2186.

2187. BROOCH, in the form of a wheel of four spokes, the felloe of alternate squares of blue with a white dot, and of black with a yellow dot; round it are eight knobs in orange, mostly broken away. Diam. $1\frac{1}{2}$ in. From Rome. Presented by A. W. Franks, Esq., C.B., 1891. No pin.

2188. BROOCH, in the form of a wheel of eight spokes, with border of red and white rosettes on blue ground. Diam. $1\frac{5}{8}$ in. Castellani, 1872.

2189. BROOCH. In the centre, a wheel (solid background) surrounded by rays, between which the ground is filled in alternately with red and blue enamel; round the rim are four projections. The pin is complete. Length $2\frac{1}{8}$ in. Castellani, 1872.

2190. BROOCH. The centre is green with white spots, with a border of white rosettes on blue ground, alternating with blue crosses on white ground with red border. Diam. 1 in. Castellani, 1872. Pin lost; enamel much worn.

2191. BROOCH. In the centre is a knob inlaid with blue enamel, surrounded by alternate white squares with blue rosettes (red centres), and red squares with chequers of blue and red on white. Diam. $1\frac{3}{8}$ in. Castellani, 1872. No pin.

2192. BROOCH, in the form of a diamond surrounded by eight discs with concentric circles; it is divided by bead-mouldings into four squares, which have been inlaid with dark red enamel. Diam. $1\frac{3}{8}$ in. Castellani, 1872.

2193. BROOCH, in the form of a diamond with ornaments at each angle, incised with concentric circles; in the centre, diaper pattern of chequer squares in red, white, and blue; central disc of green with white centre. Length $1\frac{1}{2}$ in. Castellani, 1872. Two pieces broken away.

2194. BROOCH, in the form of a diamond, as the last but one; the centre has been inlaid with white enamel. Length $1\frac{1}{2}$ in. From Étaples, Pas de Calais, France. Roach-Smith Coll., 1856.

2195. BROOCH. Circular, with four trefoil attachments, inlaid with a blue cross on dark red ground. Diam. $\frac{7}{8}$ in. Castellani, 1872. Pin lost.

2196. BROOCH. In the middle, concentric circles, blue and yellow; at each end an ornament inlaid with red and blue enamel (colours faded). Length $1\frac{3}{4}$ in. From Aix, Provence. Roach-Smith Coll., 1856.

2197. BROOCH. Nearly square, with four projections; in the centre a large bead of green glass paste. Diam. $\frac{7}{8}$ in. Castellani, 1872.

2198. BROOCH, in the shape of a four-spoke wheel (convex); the axle has an orange centre. Diam. 2 in. From Lycia. Presented by Sir Charles Fellows, 1851. The rim is broken in one place.

2199. BROOCH, diamond-shaped, with hole in centre, and tail-piece; on it are eight circles, alternately red, and blue with white centre. Length 1½ in. From Burgundy; purchased 1850. Injured; enamel rather worn.

2200. BROOCH, as No. 2186. The axle of the wheel is orange on the top, and is surrounded by a green ring with black dots with white centres; round this are six leaf-shaped spokes inlaid with blue. On the outer ring is a band of dark red enamel (much worn) on which are black squares with rosettes; at the head is a ring; the pin is complete. Diam. 2⅜ in. From France or Germany; purchased 1852.

2201. BROOCH, in the form of a wheel of six spokes; the centre has been inlaid with enamel. Diam. 1¼ in. From the Rhine, 1855.

2202. BROOCH, in the form of a disc to which six knobs are attached, all inlaid with blue enamel; on the centre is another knob, also blue. Diam. 1⅜ in. From the Rhine, 1855. Enamel worn.

2203. BROOCH, of which only the central diamond remains; it is inlaid with a gilt rosette of six points and gilt border on red ground. Diam. 1¾ in. From the Rhine, 1855.

2204. BROOCH. Circular, with patterns in gilt on the top, the rim silvered all round. Diam. ⅞ in. From the Rhine, 1855. Much worn.

2205. BROOCH, in the form of a diamond, as No. 2193. Length 1⅞ in. From the Rhine, 1855. Cf. Roach-Smith, *Collect. Antiqua,* iv. pl. 25, fig. 3. Enamel in centre worn away.

2206. BROOCH, in the form of a diamond, silvered over, with knobs at the angles (at the end a double one), and a knob in the centre. Length 1½ in. From Salona. Presented by C. West, Esq., 1880. Much corroded; one end broken.

2207. BROOCH. In the middle, a diamond, inlaid half in dark red, half in yellow enamel; at the head, a cross-piece. Length 1½ in. Comarmond Coll., 1851.

2208. BROOCH. In the middle is a large disc, gilt all over, with a border of tendrils; in the centre of it is a design in low relief of a large bird to l. seizing a fish in both claws. The pin is complete. Diam. 1¾ in. Castellani, 1872. Nearly half of the disc is broken away.

2209. BROOCH. The central part is in the form of a buckle; on the foot is a broad flat piece on which is a cross crosslet inlaid in red and blue enamel; on either side is a vandyked pattern in red and green. Length 1⅜ in. From Burgundy; purchased 1850.

2210. BROOCH. Inlaid with four leaves in red, with silver borders on dark green ground. The pin is complete. Length 1¼ in. From Rome. Presented by A. W. Franks, Esq., C.B., 1891.

2211. BROOCH, with central piece as No. 2126; between two hollow grooves, three panels, two green and one dark red. Length 2⅜ in. From Rome. Presented by A. W. Franks, Esq., C.B., 1891. Pin complete.

2212. STUD, forming a solid wheel of five spokes inlaid in greenish-blue enamel. Diam. ¾ in. From Rome. Presented by A. W. Franks, Esq., C.B., 1891.

2213. STUD, with two circles of enamel, the inner orange, the outer, dark red squares on drab ground. Diam. ⅞ in. From Rome. Presented by A. W. Franks, Esq., C.B., 1891. Ground of outer ring nearly all worn away.

2214. STUD with double backing, in the form of a four-leaved flower, each petal inlaid with dark blue enamel. Diam. ¾ in. From Rome. Presented by A. W. Franks, Esq., C.B., 1891. Enamel much worn.

2215. STUD with double attachment; a ring attached to the top. On the top are alternate red circles and white rings on a blue ground. Diam. ¾ in. Castellani, 1872.

2216. STUD, with ring at one end ; inlaid with a diamond of white and black on blue ground. Diam. $\frac{5}{8}$ in. Purchased at Rome, 1857.

2217. STUD, inlaid with a cross on orange ground, surrounded by a ring of blue and white. Diam. $\frac{3}{4}$ in. Castellani, 1872. Enamel much worn.

2218. STUD, inlaid with patterns of orange and light green. Diam. $\frac{5}{8}$ in. From Mayence. Roach-Smith Coll., 1856. Enamel much worn.

2219. PENDANT in the shape of a crescent, inlaid with red, white, and blue enamel, much worn. Length $1\frac{1}{4}$ in. From Rome. Presented by A. W. Franks, Esq., C.B., 1891.

2220. PENDANT in the shape of a crescent, inlaid with panels of green and orange. Length $1\frac{1}{2}$ in. Much worn.

2221. PENDANT, crescent-shaped, with a white heart inlaid on a blue ground, and scroll-patterns in bronze ; in the middle is a projecting piece with cusps. Ht. $1\frac{7}{8}$ in. Purchased at Rome, 1857.

2222. STUD (?) ; probably part of a brooch. Has been inlaid with enamel in concentric rings, only the outer one (of dark red) preserved ; in the middle is a hole. Diam. $1\frac{1}{4}$ in. From Rome. Presented by A. W. Franks, Esq., C.B., 1891.

2223. BUCKLE, of horse-shoe shape, with cross-bar working on a swivel and tongue perforated with three holes at the broad end ; the curved part ends in two dolphins' heads turned back ; on it are snakes or tendrils in low relief on either side of a child's head to the front. Ht. 2 in. Length 2 in.

2224. BUCKLE. Shape as the last, but the cross-bar and tongue are lost. The curved part ends in two rams' heads bent back, and on it are two small knobs and incised markings. Ht. $2\frac{1}{4}$ in. Length $2\frac{1}{4}$ in.

II. SEAL-BOXES (2225–2242).

2225. SEAL-BOX (?) of oval shape, with three holes in the bottom ; on the lid is a relief of Aphroditè (?) to r., wearing a girdle ; she holds a helmet in r. hand, and in l. a spear from which hangs a shield by a strap (?). Length 1 in. Towneley Coll. On these objects, see Friederichs, *Kleinere Kunst und Industrie*, p. 137 ; and *Numismatic Chronicle*, xvii. (1897), p. 294.

2226. SEAL-BOX, circular. Diam. $\frac{5}{8}$ in. Presented by A. W. Franks, Esq., C.B., 1890.

2227. SEAL-BOX, circular ; on the top a frog in relief. Diam. $\frac{7}{8}$ in. Presented by A. W. Franks, Esq., C.B., 1890.

2228. SEAL-BOX, square, with oval lid, on which is a head of Domitia in relief to l., with long hair tied behind, possibly a cast from an ancient gem. Length $\frac{7}{8}$ in. From Rome. Presented by A. W. Franks, Esq., C.B., 1891. The box is much broken and corroded.

2229. LID OF SEAL-BOX, oval, with relief of head of Vespasian to l., wearing *paludamentum* and cuirass. Length $\frac{7}{8}$ in. Towneley Coll.

2230. LID OF SEAL-BOX, oval, with relief of head of Athenè to r., wearing helmet. Diam. $\frac{7}{8}$ in. Purchased at Rome, 1857.

2231. LID OF SEAL-BOX, oval, with relief of head of Hermes to r., with caduceus ; he wears a winged *petasos* (?). Diam. 1 in. Towneley Coll.

2232. LID OF SEAL-BOX (?). Pear-shaped ; inlaid with a heart-shaped pattern in dark red. Length $1\frac{5}{8}$ in. From Rome. Presented by A. W. Franks, Esq., C.B., 1891. Rather worn.

2233. SEAL-BOX. Pear-shaped; three holes in the bottom; ring at lower end; loose lid, inlaid with patterns in white and blue. Length 1½ in. Towneley Coll.

2234. SEAL-BOX. Pear-shaped; pattern as last but one. Length 1⅝ in. Castellani, 1872. Enamel worn away, except in the centre.

2235. SEAL-BOX. Pear-shaped; three holes in bottom. Ornamented with a circle of black and white, round which is a band of red spots with white centres on green ground; below, a triangle of dark red. Length 1¼ in.

2236. SEAL-BOX. Pear-shaped; inlaid with patterns of orange, crimson, and white. Length 1 in. Castellani, 1872. Much worn.

2237. SEAL-BOX. Pear-shaped; on a white ground, a broad cross in dark red. Length 1⅛ in. Castellani, 1872. Enamel on cross much worn.

2238. SEAL-BOX, lid of. Pear-shaped; above, a vertical panel of yellow between two of blue; on each blue panel is a circle of white, black, and yellow. Length 1¼ in.

2239. SEAL-BOX, lid of, in the form of a diamond; in the centre a blue circle, and round the edge, a border of blue; the rest, rose-pink. Length 2⅛ in. Purchased in Rome, 1857.

2240. SEAL-BOX, circular; inlaid with an orange circle, the centre green and black; round this is a blue ring on which are black circles. Diam. ⅞ in. Castellani, 1872.

2241. SEAL-BOX, circular; the enamel is all worn away. Diam. ¾ in. Castellani, 1872.

2242. LID OF SEAL-BOX, circular; on it is a spread eagle in relief. Diam. ¾ in. From Curium, Cyprus; excavated under the Turner bequest, 1895 (tomb 73). Cf. Schumacher, *Bronzen zu Karlsruhe*, No. 199.

III. RINGS (2243–2312).

2243. MEDALLION. Oval in shape; on one side, in intaglio, bust of Antoninus Pius laureated to r.; on the other, in relief, a Nereid riding on a Hippocamp to r., clinging on to its r. shoulder; she wears a fillet, and himation over her lower limbs. Length 1⅜ in. Has been set on a swivel in a ring.

Fig. 48 = No. 2243 =

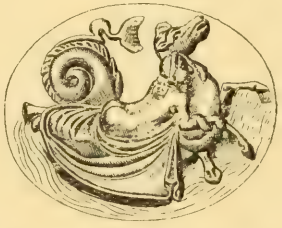


Fig. 49.

Fig. 50 = No. 2244.

2244. MEDALLION with intaglio design of a bust of Athenè to r., with wavy locks, wearing chiton and aegis with Gorgoneion; on her head is a crested helmet, modelled in the form of the head of a bearded Satyr; on the side of the helmet is a Triton to r., blowing a conch held in l. hand, and holding up some object in r. The crest of the helmet appears to be in the form of a lizard. Ht. 1½ in. Smyrna, 1888.

2245. PENDANT, with dark-coloured paste setting representing Athenè in Promachos-attitude to l. ; she wears helmet and long chiton with *apoptygma*, and wields shield and spear. Ht. $1\frac{3}{8}$ in. Hamilton Coll. 111.

2246. RING of gilt-bronze with broad bezel, in which is set a dark red paste intaglio, with head of Athenè to l., wearing crested helmet. Diam. $\frac{7}{8}$ in. Castellani, 1872.

2247. RING with circular bezel, bronze-gilt, with intaglio design of Athenè (?) seated to the front, looking to her r., and holding out a Nikè on r. hand ; she wears helmet, long girt chiton, and himation over knees, and has a spear in l. hand. Diam. 1 in. Castellani, 1872.

2248. RING, as last ; intaglio design of Athenè to l., with long girt chiton, spear in l. hand, r. resting on shield. Diam. $\frac{7}{8}$ in. Castellani, 1872. Patina ; head of Athenè nearly obliterated.

2249. RING of gilt bronze, with broad bezel, in which is set a yellow paste intaglio, with an opaque white band across ; design of youthful Dionysos moving rapidly to l., partially draped, with *thyrsos* in l. hand. Diam. $\frac{7}{8}$ in. Castellani, 1872.

2250. RING with vesica-shaped bezel, on which is an intaglio design of a Seilenos dancing to l., playing the double flute ; on the ground is a *thyrsos* tied with a sash. Diam. $\frac{7}{8}$ in. Obtained by C. T. Newton in the East, 1854.

2251. RING, very thick and heavy, with large oval bezel, on which is a mask of Seilenos. Diam. $1\frac{3}{4}$ in., of design, $1\frac{5}{8}$ in. Very rude.

2252. RING, as the last ; intaglio heads of Hermes in winged *petasos* and Seilenos, back to back. Ht. $1\frac{3}{8}$ in. ; length of bezel, $1\frac{3}{8}$ in. Hamilton Coll. 220.

2253. RING with broad bezel, set with a green jasper intaglio, representing Helios (?), wearing radiated cap and chlamys over his arms, l. hand extended. Diam $\frac{7}{8}$ in. Castellani, 1872.

2254. RING, with circular bezel, on which is an intaglio design of a woman or goddess driving a two-horse chariot to r. ; she wears a long chiton, and her hair (or a sash ?) flies out behind her. In the background is a fluted column. Diam. $\frac{7}{8}$ in. 1888. Part of hoop lost. Design carefully executed.

Fig. 51 = No. 2254.

2255. RING with carnelian setting, the hoop gilt ; design of a youthful male deity seated on an altar to l., holding out a sheaf of corn in r. hand, in l. a cornucopia. Diam. $\frac{7}{8}$ in.

2256. RING, with broad bezel and small dark-coloured paste setting, representing Eros riding to l. on a dolphin. Diam. $\frac{3}{4}$ in. Presented by General Meyrick, 1878. Hoop broken.

2257. RING with circular bezel, on which is an intaglio design of Eros moving to l., about to discharge an arrow from his bow. Diam. $\frac{7}{8}$ in. Pulsky Coll., 1868 (*Sale Cat.* 329). Part of hoop lost.

2258. RING as the last ; intaglio design of Eros playing on the *syrinx*. Diam. $\frac{7}{8}$ in. 1853. Very rude work.

2259. RING, with silver swivel, in which is a scarab of burnt root-emerald, engraved underneath with the design : *neb-mat-ra*, the praenomen of Amenophis III. Diam. 1 in. Amathus, 1894 (Turner bequest).

2260. RING, with broad bezel, in which is set in nicolo an intaglio design of Harpocrates standing to r., with l. hand raised to his mouth, r. on hip. Diam. $\frac{3}{4}$ in. Castellani, 1872.

2261. RING, with busts of Serapis and Isis side by side, the latter on the l. ; they are draped, and Serapis has carefully-curled hair and wears a *modius* ; Isis wears an ornamental crown. Diam. $\frac{3}{4}$ in. Pulsky Coll., 1868 (*Sale Cat.* 330).

2262. RING with bust of Zeus Ammon attached; he has ram's horns and a high head-dress, and wears a chiton. Diam. $\frac{7}{8}$ in. Bequeathed by Sir W. Temple, 1856. Half of hoop lost.

2263. RING with bust of Serapis, as the last. Diam. $\frac{3}{4}$ in. Castellani, 1872.

2264. RING with bust of Serapis rising out of a calyx; he wears a *modius*. Diam. $\frac{3}{4}$ in. Castellani, 1872.

2265. RING with bust of Egyptian goddess or queen, draped, wearing an ornamental crown. Diam. $\frac{13}{16}$ in. Castellani, 1872.

2266. RING with oblong bezel, on which is an intaglio design of Capaneus struck by the thunder-bolt, kneeling and defending himself with shield and spear; he wears a crested helmet. Diam. 1 in. 1888. The ring is bent up. For the subject, see Overbeck, *Her. Bildw.* p. 126 ff., and Roscher, *Lexikon*, ii. *s. v.* Kapaneus; also *Brit. Mus. Cat. of Gems*, Nos. 269, 270, 473.

Fig. 52 = No. 2266.

2267. RING with oval bezel, in which is set an onyx intaglio, representing a warrior standing to r. with r. arm resting on a *stelè*, holding out his helmet in l. hand; at his feet is his shield. Diam. $\frac{7}{8}$ in. Castellani, 1872. Has been gilt.

2268. RING with bronze-gilt setting, with intaglio design of a warrior to r., armed with helmet, cuirass of the type known as καρδιοφύλαξ (see No. 2845), short chiton, spear in r. hand, shield supported with l.; dotted border. Diam. $\frac{7}{8}$ in. Castellani, 1872.

2269. RING with semi-oval bezel: intaglio design of a warrior (?) walking to r., with short chiton, and shield on l. arm. Diam. $\frac{7}{8}$ in.

2270. RING with garnet setting, on which is an intaglio design of a figure standing before an altar, on which is an uncertain object. Diam. $\frac{7}{8}$ in. Castellani, 1872.

2271. RING with onyx setting, on which is an intaglio design of a man standing to l. before a column, with r. foot on raised ground. Diam. $\frac{5}{8}$ in. Castellani, 1872.

2272. RING with carnelian scarab mounted on a swivel, on which is an intaglio design of a man seated, wearing *petasos*, in l. hand a club (?). Diam. 1 in. Castellani, 1872. Ends of ring wound round with wire.

2273. RING ornamented with leaves in relief; amethyst setting with intaglio design of a nude man seated to r., looking back, with arms extended; before him is a *thyrsos*. On the l. is Eros moving away, holding a torch. Diam. $\frac{7}{8}$ in. Christy Coll., 1865.

2274. RING with circular bezel, bronze-gilt, with intaglio design of a man moving rapidly to l., carrying a crook (?). Diam. $\frac{3}{4}$ in. Castellani, 1872.

2275. RING with two figures, confronted in low relief on the bezel; each holds up something in r. hand. Diam. $\frac{13}{16}$ in.

2276. RING of gilt bronze, with intaglio design of a youth to l., with *petasos* slung at back of neck, fastening a sandal on r. foot and balancing himself on the l. Diam. $\frac{7}{8}$ in. Castellani, 1872.

2277. RING with setting of nicolo, on which is an intaglio design of a youth to r., with l. foot drawn back, holding some object in both hands. Diam. $\frac{3}{4}$ in. Blacas Coll., 1867.

2278. RING of gilt bronze with dark-coloured paste intaglio, representing a nude woman to r., with hands bound behind her back to a tree; perhaps Lamia (cf. *Athen. Mittheil.* xvi. (1891), pl. 9). Diam. $\frac{7}{8}$ in. Castellani, 1872. Part of the hoop lost.

Fig. 53 = No. 2278.

2279. RING with medallion of gold leaf inserted in the bezel, on which is a head of Faustina the elder to r., in low relief; hair in the usual style. Diam. $\frac{3}{4}$ in. Castellani, 1872. Ring much corroded.

2280. RING with sard setting, on which is an intaglio design of a female bust to l., with hair knotted low down on the neck, perhaps an imperial personage of the Augustan age; has been gilt. Diam. 1 in.

Fig. 54 = No. 2279.

2281. RING, bezel of, oval-shaped, with intaglio design of a portrait-head to l., beardless. Length $\frac{7}{8}$ in. Presented by Rev. Greville Chester, 1888.

2282. RING with head of bearded man in relief to r., on an oval piece of silver inserted in the bezel. Diam. 1 in. Castellani, 1872.

2283. RING with vesica-shaped bezel, on which is an intaglio design of a bearded head to l. Diam. 1 in. Castellani, 1872.

2284. RING, bezel of, oval-shaped, with intaglio design of a female head to l., the hair carefully arranged, with a curl in front of the ear and three long ones behind, falling from under a fillet; drapery visible at the throat. Diam. $\frac{7}{8}$ in. Pulsky Coll., 1868 (*Sale Cat.* 327).

2285. RING with crimson paste setting: head of an old woman (?), three-quarters to l. Diam. $\frac{7}{8}$ in. Castellani, 1872.

2286. RING with vesica-shaped bezel, on which is an intaglio design of a *gryllus*, in the form of a bird to l., with the head of a bearded man. Diam. $\frac{7}{8}$ in. Greece, 1874. Part of hoop lost.

2287. RING with tragic mask on bezel; eyes and mouth pierced. Diam. $\frac{7}{8}$ in. Castellani, 1872.

2288. RING with comic mask on bezel; mouth open. Diam. $\frac{3}{4}$ in. Castellani, 1872.

2289. RING with intaglio design on the bezel, of an open left hand. Diam. $\frac{5}{8}$ in. Castellani, 1872.

2290. RING in the form of a broad band, with yellow paste setting; design of Pegasos to l. Diam. $\frac{7}{8}$ in. Castellani, 1872.

2291. RING with intaglio design on bezel: lion running to l. Diam. 1 in. Castellani, 1872.

2292. RING, bezel of, vesica-shaped, with intaglio design of a lion to l. devouring a deer, which it has seized from behind; in the field, a branch. Length $\frac{7}{8}$ in. 1888.

2293. RING with oval bezel on which is an intaglio design of a goat to l., gilt. Diam. $\frac{7}{8}$ in. Castellani, 1872. The hoop is grooved on either side of the bezel.

2294. RING with circular bezel, and intaglio design of a rabbit to l., eating a large bunch of grapes. Diam. 1 in. From Rome. Castellani, 1872. Cable-pattern on hoop.

2295. RING with blue paste setting: eagle's head to l., holding wreath and palm-branch in mouth. Diam. $\frac{3}{4}$ in. From Rome. Burgon Coll., 1842.

2296. RING with carnelian setting: crane moving to l. Diam. $\frac{7}{8}$ in.

2297. RING with vesica-shaped bezel and intaglio design of a swan to l., with r. leg raised. Diam. $\frac{7}{8}$ in. Castellani, 1872.

2298. RING with carnelian setting: two fishes placed in reverse directions. Diam. $\frac{3}{4}$ in.

2299. RING with circular bezel and paste (imitation sard) setting: design of a lyre, on one corner of which is perched a bird with something in its mouth; in the field, two uncertain objects. Diam. 1 in.

2300. RING with dark blue paste setting: design of an amphora with cover and volute-handles, on a high foot. Diam. $\frac{3}{4}$ in. Castellani, 1872.

2301. RING with crimson paste setting ; design of a ship, on which is perched a bird to l. Diam. $\frac{3}{4}$ in. Castellani, 1872.

2302. RING with circular bezel and unintelligible intaglio design. Diam. $\frac{7}{8}$ in. Castellani, 1872.

2303. RING, gilt, with a small conical setting of garnet. Diam. $\frac{3}{4}$ in. Amathus, Cyprus, 1894 (excavated under the Turner bequest).

2304. RING with silver bezel, in which is a setting of red jasper (?). Diam. 1 in. Amathus, Cyprus, 1894 (Turner bequest) ; tomb 31.

2305. RING with broad bezel and plain sard (?) setting. Diam. $\frac{7}{8}$ in. Corroded.

2306. RING with carnelian mount, in the shape of a reel. Diam. 1 in. Castellani, 1872.

2307. RING with yellow-brown paste setting ; intaglio design unintelligible. Diam. $\frac{3}{4}$ in. Castellani, 1872.

2308. RING with plain green paste gem in gold setting ; broad bezel. Diam. $\frac{3}{4}$ in. Castellani, 1872.

2309. RING with plain onyx setting. Diam. $\frac{7}{8}$ in. Hoop broken.

2310. RING with broad bezel ; plain brown paste setting. Diam. $1\frac{1}{8}$ in. Presented by Gen. Meyrick, 1878.

2311. RING of gilt bronze, thick, with setting of burnt nicolo. Diam. $1\frac{1}{8}$ in. Bequeathed by Sir W. Temple, 1856.

2312. RING with large bezel and burnt carnelian (?) setting. Diam. 1 in. Excavated by J. T. Wood, at Ephesus, 1874. Detached from the hoop ; much corroded and injured.

B. SURGICAL AND OTHER INSTRUMENTS

(2313—2382).

2313. CUPPING-VESSEL of the common type, dome-shaped on a narrower base. Ht. 4 in. From Corfu. Woodhouse Coll., 1868. Lambros, *περὶ σικυῶν καὶ σικυάσεως*, p. 10; *Bull. de Corr. Hell.* i. (1877), p. 218 and cf. pl. 9. Cf. the stelè of Jason in the Brit. Mus. (*Cat. of Sculpture*, i. no. 629; *Brit. Mus. Inscr.* 81), and Deneffe, *Trousse d'un Chirurgien*, p. 60 ff.; and for examples of *σικυά* on coins, *Ephem. Archaeol.* 1870, No. 414, p. 355, pl. 54, figs. 6–13, and *Brit. Mus. Coins of Crete, etc.*, pl. 20, figs. 2, 3 (coins of Aegialè in Amorgos), and *Ephem. Archaeol. loc. cit.* figs. 27–30 (coins of Epidauros).

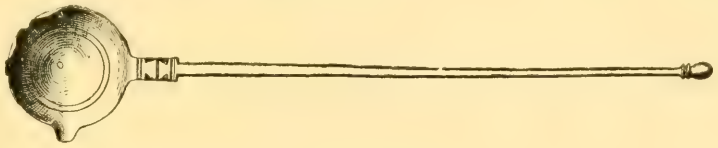


Fig. 55 = No. 2314.

2314. SPOON with circular bowl, at one side of which is a spout, used for pouring ointment on to the eye. Length $6\frac{7}{8}$ in. Towneley Coll.

2315. SPOON, as the last. Length $7\frac{1}{2}$ in. Orvieto, 1891.

2316. VULSELLA, formed of two pieces riveted together like a pair of scissors, the rivet being fixed at two-thirds of the length from the ends of the handles; the teeth are formed by curved pieces which are bent towards one another with finely-serrated edges fitting together; in the lower part of these curved pieces holes are pierced, through which a thread was tied to bind the edges firmly together. The handles are square in section. Length $7\frac{1}{4}$ in. Presented by General Meyrick, 1878. Deneffe, *Trousse d'un Chirurgien*, pl. 6, fig. 3, p. 54.

2317. VULSELLA, as last; no holes pierced; handles ending in knobs, partly inlaid with black enamel. Length $7\frac{7}{8}$ in. Towneley Coll. Deneffe, *Trousse d'un Chirurgien*, pl. 6, fig. 6, p. 54.

2318. RETRACTOR AND PROBE, with moulded handle, and tapering hooked end. Length 6 in. Blacas Coll., 1867.

Fig. 56 = No. 2318.

2319. RETRACTOR AND PROBE, with flat curved end, and handle terminating in a knob. Length 5 in. Comarmond Coll., 1851. Corroded.

2320. ARTERY-FORCEPS with curved ends, finely toothed. Length $4\frac{3}{4}$ in. Blacas Coll., 1867.

Fig. 57 = No. 2320.

2321. ARTERY-FORCEPS, as last, with an ornamental knob at the head. Length $5\frac{3}{8}$ in. Bequeathed by Sir W. Temple, 1856. Ends broken.

2322. TENACULUM, for holding back the edges of the flesh during an operation; handle moulded all along; short straight prongs. Length 4 in. Payne Knight Coll. Prongs broken.

2323. TENACULUM, as last. Handle moulded at ends and in middle; base of fork also moulded. Length $8\frac{3}{8}$ in. Towneley Coll.

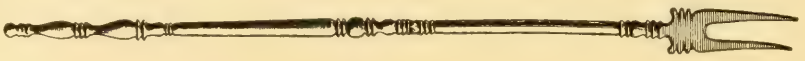


Fig. 58 = No. 2323.

2324. TENACULUM, as before. Handle moulded, with two slits in it; very long prongs. Length $5\frac{7}{8}$ in. Millingen Coll., 1847.

2325. TENACULUM, as before. Shaped like modern tongs, with pointed ends. Length $2\frac{7}{8}$ in.

2326. TENACULUM, as before, but the prongs diverge; end of handle moulded. Length $5\frac{1}{2}$ in. From Cyprus. Presented by D. E. Colnaghi, Esq., 1866.

2327. SCARIFIER. Hollow socket for insertion of wooden handle; rough strong teeth. Length $2\frac{3}{8}$ in.

2328. SAW, with small close teeth. Length $4\frac{3}{8}$ in.

Fig. 59 = No. 2327.

2329. CURVED BISTOURY, all in one piece. Length $4\frac{1}{4}$ in. Pergamon, 1888.

2330. KNIFE of small size, all in one piece; knob at end. Length $3\frac{7}{8}$ in. Orvieto, 1891.

Fig. 60 = No. 2330.

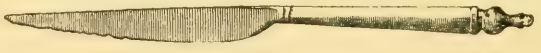


Fig. 61 = No. 2331.

2331. KNIFE of larger size, all in one piece; knob at end of handle. Length $5\frac{5}{8}$ in. Orvieto, 1891. Blade jagged.

2332. BISTOURY. Has had an iron blade; at the other end is a long ridged, spatula-shaped blade of bronze; the middle part is of bronze inlaid with silver bands. Length $2\frac{3}{4}$ in. Blacas Coll., 1867.

2333. BISTOURY, as the last; no silver inlaying; spatula shorter and wider. Length $2\frac{3}{4}$ in. Patina.

2334. BISTOURY, as the last. Length $3\frac{3}{8}$ in. Towneley Coll.

2335. BISTOURY, as before. Length 3 in. Presented by General Meyrick, 1878.

Fig. 62 = No. 2333.

2336. BISTOURY, as before. Length $3\frac{1}{2}$ in.

2337. BISTOURY, as before; long haft. Length $4\frac{1}{4}$ in. Presented by General Meyrick, 1878.

2338. BISTOURY, as before; on the haft panels with floral patterns. Length $2\frac{3}{16}$ in.

2339. BISTOURY, as before; long blade and haft. Length $4\frac{1}{4}$ in. Towneley Coll. Blue patina.

2340. BISTOURY, as before; blade set in a sort of imitation pine-cone. Length $3\frac{1}{4}$ in. Bequeathed by Sir W. Temple, 1856.

2341. BISTOURY, as before; iron haft, inlaid with patterns in silver; complete. Length $5\frac{1}{8}$ in. From Rome. Castellani, 1872. Cf. Roach-Smith, *Collect. Antiq.* iii. pl. 34, fig. 3. Broken in three pieces.

2342. SPATULA. Handle ends in a bulb; broad flat blade. Length $7\frac{1}{4}$ in.

2343. SPATULA. As the last. Length $6\frac{3}{4}$ in. Towneley Coll.

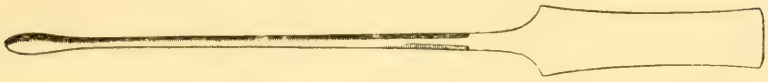


Fig. 63 = No. 2344.

2344. SPATULA. As before; the bulb is elongated. Length 8 in. Athens, 1865.

2345. SPATULA. As the last. Length $6\frac{3}{4}$ in. From Corfu. Woodhouse Coll, 1868.

2346. SPATULA. As before; blade more pointed. Length 6 in.

Fig. 64 = No. 2347.

2347. SPATULA. As before; a plain point instead of the bulb. Length $7\frac{1}{4}$ in. Orvieto, 1891.

2348. SPATULA. Handle ending in bulb; flat pointed blade (rather broken). Length 5 in. Orvieto, 1891.

2349. SPATULA. Narrow blade with rounded end; bulb elongated. Length $6\frac{1}{4}$ in. From Corfu. Woodhouse Coll., 1868.

2350. SPATULA. As the last. Length $7\frac{1}{2}$ in. From Corfu. Woodhouse Coll., 1868.

2351. SPATULA, as before; no bulb. Length $5\frac{7}{8}$ in. Blacas Coll., 1867.

2352. SPATULA with elongated bulb and very narrow blade, with a quirk on either side at the end next the stem. Length $7\frac{1}{2}$ in. From Corfu. Woodhouse Coll., 1868.

2353. SPATULA. Blade long and narrow. Length $7\frac{3}{8}$ in.

2354. SPATULA, with leaf-shaped blade. Length $6\frac{3}{4}$ in. Greece, 1882.

2355. TWO SPATULAE, as the last; the blade hollowed out. Length $7\frac{1}{4}$ in.

2356. TWO SPATULAE, with narrow hollow blade, rounded at the end. Length $5\frac{5}{8}$ and $5\frac{7}{8}$ in.

2357. SPATULA, as the last two. Length $6\frac{3}{4}$ in. Blacas Coll., 1867.

2358. SPATULA. Moulded handle, without bulb; blade long, narrow, and hollow. Length 6 in. Athens, 1865.

2359. TWO SPATULAE. Blade leaf-shaped; bulb at the other end. Length $5\frac{7}{8}$ in. and $7\frac{1}{8}$ in.

Fig. 65 = No. 2359.

2360. SPATULA, as the last two. Length $7\frac{1}{8}$ in. Presented by General Meyrick, 1878.

2361. SPATULA. Very thin and narrow; blade with rounded end. Length $6\frac{1}{2}$ in.

2362. SPATULA. Flat, straight blade; bulb broken off. Length $4\frac{1}{4}$ in.

2363. SPATULA. Handle inlaid with spiral pattern in black enamel. Length 5 in. Blacas Coll., 1867. Blade broken off.

2364. SPATULA (?). Thick, eight-sided handle; long pointed blade, joined by a bent piece to the handle. Length $4\frac{3}{4}$ in. 1877. Blade corroded.

2365. SPATULAE, four in number, of the common Cypriote type, with a bulb at one end and blade like a shovel. Length $5\frac{1}{4}$, $6\frac{1}{8}$, $6\frac{3}{4}$, and $7\frac{1}{8}$ in. respectively. Amathus, Cyprus, 1894 (excavated under the Turner bequest).

2366. SPATULA, of the same type. Length $7\frac{3}{8}$ in. Curium, Cyprus, 1895 (excavated under the Turner bequest) ; tomb 69.

2367. SPATULA, as before. Length 4 in. Curium, Cyprus, 1895 (Turner bequest) ; tomb 68 or 110. Handle broken off.

2368. PART OF SPATULA. Common Cypriote type. Length $3\frac{7}{8}$ in. Cyprus, 1884.

2369. HEAD OF INSTRUMENT, in the form of a bulb or disc. Ht. $1\frac{1}{2}$ in. Curium, Cyprus, 1895 (Turner bequest) ; tomb 73.

Fig. 66 = No. 2370.

2370. SPATULA, with long, narrow, spoon-shaped blade and bulb at end of handle. Length $6\frac{3}{4}$ in. Orvieto, 1891.

Fig. 67 = No. 2371.

2371. INSTRUMENT for surgical purposes, with thick stem tapering at one end ; at the other a disc with convex under-surface is fixed at an angle. Length $6\frac{1}{2}$ in. Orvieto, 1891.

2372. INSTRUMENT for surgical purposes ; one end is flat and tongue-shaped, the other is flat, and ends in a hook ; the stem is twisted in a spiral. Length $3\frac{3}{4}$ in. Orvieto, 1891.

2373. TWO SIMILAR INSTRUMENTS. Length $6\frac{3}{8}$ in. and $2\frac{1}{2}$ in. Orvieto, 1891. One has the hook or point broken off.

2374. STYLUS (?), with flat stem, terminating at one end in a sharp point, at the other, which is bent round at right angles, in a dog's head. Length $5\frac{1}{4}$ in. Orvieto, 1891.

Fig. 68 = No. 2372.

Fig. 69 = No. 2375.

2375. STYLUS. One sharp-pointed end, the other flat and spade-shaped ; ribbed stem. Length 5 in. Orvieto, 1891.

2376. STYLUS (?), with long point, stem twisted in a spiral, and a flat blade like a spatula, with a small circular sinking at the end. Length $4\frac{7}{8}$ in. Orvieto, 1891.

2377. FISH-HOOK, each end twisted in a loop. Length $1\frac{3}{4}$ in. Orvieto, 1891.

2378. NEEDLE, with a slit in one end ; the other end is in the form of a long curved pointed blade, with a ridge down the middle. Length $5\frac{7}{8}$ in. Orvieto, 1891.

2379. NEEDLE, with flat head, in which are two holes. Length $7\frac{7}{8}$ in. Orvieto, 1891.

2380. NEEDLE, with one hole at the head. Length $6\frac{7}{8}$ in. Orvieto, 1891.

2381. NETTING-NEEDLE, with a hook at each end, one set at right angles to the plane of the other. Length $11\frac{5}{8}$ in. Orvieto, 1891.

2382. BODKIN, with two oblong and two circular holes in the head. Length $6\frac{7}{8}$ in. Orvieto, 1891.

C. OBJECTS USED IN TOILET (2383–2456).

I. PINS (2383–2393).

2383. PIN, long and thin, with conical head. Length 15¼ in. Orvieto, 1891.

2384. PIN, very thin; one end has a flat diamond-shaped point. Length 7⅞ in. Orvieto, 1891.

2385. PIN, with head in the form of a right hand issuing from a calyx, holding the bust of a grotesque figure, with projecting ears. Ht. 4⅜ in. Castellani, 1872.

2386. PIN, as the last; instead of the bust, the hand holds a fruit. Ht. 4⅝ in. Castellani, 1872.

Fig. 70 = No. 2386.

2387. PIN, ending in a pomegranate. Length 3¾ in. Athens, 1865.

2388. PIN with head spreading out like an inverted cone; below it is a series of moulded rings, increasing in size in the middle. Length 16 in. From Bex, Canton Vaux. Presented by W. T. Belt, Esq., 1883.

2389. PIN, in the form of a snake. Length 6 in. Payne Knight Coll. Very rude.

2390. PIN, in the form of a snake, with flat triangular head. Length 3⅝ in. Point broken off.

2391. PIN, in the form of a snake, with flat head as last. Length 3⅞ in. Corroded.

2392. PIN, like a modern hair-pin. Length 3⅛ in. From Corfu. Woodhouse Coll., 1868.

2393. PIN, as the last, the head twisted into three loops. Length 3⅞ in. From Corfu. Woodhouse Coll., 1868.

II. MISCELLANEOUS IMPLEMENTS (2394–2419).

2394. TOILET-INSTRUMENTS, four together on a ring: (1) Depilatory, with circular ends, and a band moving up and down for tightening the hold; (2) tooth-pick (*dentiscalpium*), in the form of a spike with moulded handle; (3) nail-cutter, with moulded handle, the blade spade-shaped; (4) uncertain object, with moulded handle, ending in a flat circular head. From Vinzelles near Macon, 1850. Cf. an Anglo-Saxon specimen in Roach-Smith, *Collect. Antiq.* vi. p. 152.

2395. DEPILATORY AND EAR-PICK (*auriscalpium*). The ear-pick works on a hinge inside the tweezers, and ends in a small hollowed-out disc; the tweezers are marked with incised patterns, and the ends are bent in; a ring is attached to the loop at the head. Length 3¼ in. Cf. Roach-Smith, *Collect. Antiq.* ii. 5, 1.

Fig. 71 = No. 2394.

2396. DEPILATORY, with broad sharp-toothed ends, fastened to a ring with a long chain attached ; feather-patterns are incised on either side. Length, with chain, $10\frac{1}{8}$ in. Presented by General Meyrick, 1878.

2397. DEPILATORY, with narrow handle ; triangular ends, with small teeth. Length $2\frac{1}{4}$ in.

2398. DEPILATORY, working on a broad hinge (as the fibulae, Nos. 2088–2099) ; the ends are bent in, and are kept tight by an oblong band working along the arms, on which concentric circles are incised. Length 3 in.

2399. EAR-PICK AND NAIL-FILE, the one end in the form of a small hollowed-out disc on a long stem, the other in the form of a fork. Length $4\frac{7}{8}$ in. Bequeathed by Sir W. Temple, 1856.

2400. EAR-PICK AND NAIL-FILE, as the last, moulded at the ear-pick end. Length $4\frac{1}{2}$ in. 1851.

2401. NAIL-FILE. Flat broad central part forming the file, incised with patterns of crescents and dots, ending in a fork ; a ring attached to the handle end. Length 4 in.

2402. NAIL-FILE. As the last. Length $2\frac{5}{8}$ in. Magna Graecia, 1891.

Fig. 72 = No. 2402.

2403. TWEEZERS, the handle loop-shaped. Length $2\frac{3}{4}$ in. From Ephesus ; excavated by J. T. Wood, 1874.

2404. TWEEZERS, as the last. Length $2\frac{1}{4}$ in. Hamilton Coll. 125.

2405. TWEEZERS, shouldered like fire-tongs. Length 4 in. Blacas Coll., 1867.

2406. TWEEZERS, as the last. Length 4 in.

2407. TWEEZERS, as before. Length $4\frac{7}{8}$ in. Blacas Coll., 1867.

2408. TWEEZERS, the arms bent into a wavy form. Length $3\frac{5}{8}$ in. Comarmond Coll., 1851.

2409. TWEEZERS, like a pair of tongs, with moulded handle. Length $5\frac{1}{4}$ in.

2410. TWEEZERS, as the last. Length 4 in. Blacas Coll. 1867.

Fig. 73 = No. 2409.

2411. TWEEZERS, two pairs, as before. Length $4\frac{3}{8}$ and $4\frac{7}{8}$ in.

2412. TWEEZERS. Length $\frac{7}{8}$ in. Amathus, Cyprus, 1894 (excavated under the Turner bequest).

2413. TWEEZERS. Length $3\frac{1}{4}$ in. Towneley Coll.

2414. TWEEZERS, with incised markings, the ends cut into fine points. Length $2\frac{1}{8}$ in.

2415. TWEEZERS, with ring at top, the two pieces wide apart. Length $1\frac{3}{4}$ in. Amathus, Cyprus, 1894, tomb 146 (excavated under the Turner bequest). Corroded.

2416. TWEEZERS, with curved-in ends. Length $3\frac{1}{4}$ in. Presented by General Meyrick, 1878.

2417. TWEEZERS, as the last Length $2\frac{3}{4}$ in. From Rome. Burgon Coll., 1842.

2418. TWEEZERS, with ring attached to the handle-end. Length $2\frac{3}{4}$ in. One arm broken.

2419. PINCERS. The two pieces are fastened together by a rivet ; one handle has a flat piece turned up to form a sheath for the other. Length $3\frac{7}{8}$ in.

III. STRIGILS AND BATH IMPLEMENTS (2420–2456).

2420. RAZOR OR FLESH-SCRAPER. Blade nearly semi-circular, the base forming the edge ; handle spirally grooved, ending in a double strip of metal of square section, flattened out and soldered on to either side of the blade. The blade has chevron and other patterns incised on it, and in the centre a large hole between two small ones. Length $5\frac{3}{4}$ in. Athens, 1865. *Ann. dell' Inst.* 1874, p. 258.

2421. RAZOR OR FLESH-SCRAPER, as the last ; only one hole. Length $4\frac{7}{8}$ in. Campanari, 1839. Edges much damaged.

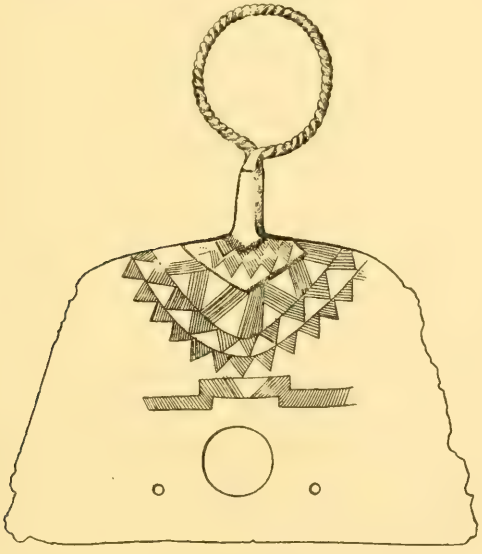


Fig. 74 = No. 2420.

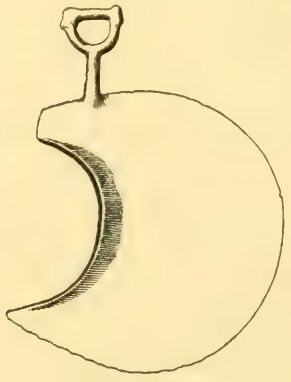


Fig. 75 = No. 2422.

2422. RAZOR, as before, but crescent-shaped, with stirrup-shaped handle. Ht. $3\frac{7}{8}$ in. Cyprus (?), 1875. Cf. *Ann. dell' Inst.* 1874, p. 258, and *Mon.* x. pl. 10 *b*, fig. 4.

2423. RAZOR, as the last. Ht. $4\frac{1}{2}$ in. 1840. Corroded.

2424. STRIGIL. Blade bent at right angles and then turning outwards ; handle joined on to back with a lozenge-shaped piece. Length $8\frac{3}{4}$ in. Amathus, Cyprus, 1894 (excavated under the Turner bequest). Corroded.

2425. STRIGIL. Blade wide and deep, slightly bent. Length $10\frac{1}{4}$ in. Amathus, Cyprus, 1894 (excavated under the Turner bequest). Corroded ; blade broken.

2426. STRIGIL. Short broad handle doubled back, but not fastened to the blade, which is curved. Length $9\frac{1}{2}$ in. Curium, Cyprus, 1895 (Turner bequest) ; tomb 62. Corroded.

2427. STRIGIL, fragment of ; thin handle, doubled back and joined to the blade by a piece in the form of an elongated palmette. Length $6\frac{1}{2}$ in. Curium, Cyprus, 1895 (Turner bequest) ; tomb 73. Corroded. Probably fifth century B.C. ; found with Nos. 193, 235, 247.

2428. STRIGIL. Etruscan type ; broad blade curved at a right angle ; handle curved back and ending in a leaf-shaped piece ; along the edge, egg-pattern, and on the flat part, patterns of dots. Length $11\frac{3}{4}$ in. Campanari, 1839. Corroded.

2429. STRIGIL. Etruscan type; handle in the form of a knotted stem; end broken off. Length 10⅜ in. Palestrina, 1847; found with the cista, No. 744. Blade broken.

2430. STRIGIL. Etruscan type; broad blade; handle made in a separate piece. Length 8⅞ in. Presented by G. Witt, Esq., 1868. The handle is lost.

2431. STRIGIL. Blade tapering and curved at right angles, ribbed at the back; handle straight and flat, moulded, and pierced with a hole. Length 11¼ in. Rather broken.

2432. STRIGIL. Blade curved at a right angle; handle bent back to form a rectangle, and fastened to the back. Length 13¼ in. From Melos. Burgon Coll.; acquired by him in 1828.

2433. STRIGIL. Blade slightly curved, narrow, and deeply hollowed out. Length 7¾ in. From Melos. Burgon Coll.; acquired by him in 1819.

2434. STRIGIL. Narrow handle; blade curved up, and then at a right angle; handle curved round and then at an obtuse angle, attached by a leaf-shaped ending to the blade. Length 12¼ in. From Cameiros. Burgon Coll.; acquired by him in 1829.

2435. STRIGIL, as the last. Length 11 in. From Pozzuoli. Bequeathed by Sir W. Temple, 1856. Patina.

2436. STRIGIL. Long tapering blade, curved at a right angle; the handle has been separate. Length 11⅜ in. Payne Knight Coll. Handle lost.

2437. STRIGIL. Roman type; flat handle, with square ends, doubled back; narrow blade curving at a right angle. Length 9¾ in. Towneley Coll.

2438. STRIGIL, as the last; back of blade ribbed. Length 11¾ in.

2439. STRIGIL. Blade curved up, and then at a right angle; handle curved round, and then at an obtuse angle, attached by a leaf-shaped ending to the blade. Length 11⅝ in.

2440. STRIGIL. As the last. Length 11 in. Blacas Coll., 1867. Blade injured.

2441. FOUR STRIGILS on a ring, all Roman, and of the same type, thin and narrow; the blades are curved at an obtuse angle, the handles flat and bent back to form rectangles; on each are stamped designs. Presented by G. Witt, Esq., 1868.

2442. TWO STRIGILS, similar; blade curved at right angles, and made of a separate piece to the handle, on which is a stamped design. Length 7½ and 9¼ in. Presented by G. Witt, Esq., 1868.

2443. BLADE OF STRIGIL, as before. Length 5½ in. Presented by G. Witt, Esq., 1868.

2444. STRIGIL. Roman type; flat handle with square ends, doubled back close; blade curved at the end at a right angle; stamped design as No. 2442. Length 9¼ in. Presented by G. Witt, Esq., 1868.

2445. STRIGIL of small size, with thin round handle and blade curved like a sickle. Length 6⅜ in. Presented by G. Witt, Esq., 1868.

2446. STRIGIL, with broad blade curved at right angles; in the end of the handle, which is straight and flat, is a slit, probably for a leather thong or belt. Length 8⅝ in. Presented by G. Witt, Esq., 1868.

2447. STRIGIL, as the last, but narrow blade; made in two pieces. Length 6⅞ in. Presented by G. Witt, Esq., 1868.

2448. FOUR STRIGILS. Short broad blade, curved at right angles; thin handle, bent back on to the blade, and ending in a leaf. Length 7¼, 8¾, 10, and 11 in. Presented by G. Witt, Esq., 1868.

2449. STRIGIL, as before; the end of the handle is broken off. Length 9 in. Presented by G. Witt, Esq., 1868.

2450. STRIGIL, as before ; the handle widens out, and on the end is a thin piece, bent back and ending on the blade in a broad piece like a spatula. Length $9\frac{3}{4}$ in. Presented by G. Witt, Esq., 1868.

2451. TWO STRIGILS, as before ; short broad blade curved at right angles ; handle ending in a long tongue-shaped piece. Length 8 and $12\frac{1}{4}$ in. Presented by G. Witt, Esq., 1868.

2452. STRIGIL, as before ; blade slightly bent. Length $9\frac{1}{4}$ in. Much corroded.

2453. STRIGIL, as the last ; the handle is like an axe-head, thicker in the middle ; it ends in a thin knotted stem, bent back, and terminating in a long tongue. Length $13\frac{3}{8}$ in. Presented by G. Witt, Esq., 1868.

2454. STRIGIL, as before ; handle ending in oval piece (rather broken) ; on it are three stamps : a rosette, two animals *in congressu*, and ϟ∃ΤϤVƆ∃IΛIƆϤ. Length $10\frac{1}{4}$ in. Presented by G. Witt, Esq., 1868.

2455. BATH APPARATUS. From a large oval ring are suspended by two smaller rings two strigils with hollow cylindrical handles knotted like tree-stems ; between them from another ring is suspended by three chains an *aryballos* with two handles, the body horizontally ribbed. Found in a stone coffin at Urdengen near Düsseldorf, 1861. Presented by G. Witt, Esq., 1868. Patina on the aryballos.

2456. TWO VASES for use in bathing : (1) A small cylindrical pot with a lid, in which is a hole ; (2) a pyxis-shaped vase with foot, neck, and mouth. Ht. $2\frac{1}{4}$ and 3 in. No. 1 was found with the last object at Urdengen, 1861 ; both were presented by G. Witt, Esq., 1868.

D. COOKING UTENSILS AND VASES (2457—2512).

2457. SPOON, with small circular bowl, in which are sunk five small holes; the handle is broad and flat, grooved; on it is stamped Q VRRANI SWI, *Q. Turrani Suavi(s)*. Length $2\frac{3}{4}$ in. Amiens, 1855. Handle broken.

Fig. 76 = No. 2457.

2458. SPOON, as last, inscribed: ... RIVSEVPHORO, ... *rius Euphoro.* Length $2\frac{1}{4}$ in. From Corfu. Woodhouse Coll., 1868. Broken.

2459. SPOON. The handle is in the form of a steering-oar, with a dolphin twisted round the stem, its head towards the bowl. Length $6\frac{3}{4}$ in. Towneley Coll. *Archaeologia*, liii. p. 110.

2460. SPOON, with handle terminating in a swan's head. Length $3\frac{3}{4}$ in. 1851.

2461. SAUCEPAN (*trulla*). The handle at either end is shaped into the outline of two dolphins' heads, at the end next the bowl turned away from each other, at the other end confronted, the details marked by incised lines. The bowl is plain, polished outside. Ht. $2\frac{1}{2}$ in. Diam. $4\frac{1}{2}$ in. Length 8 in. Found at Vaison, Vaucluse, in 1836. Comarmond Coll., 1851.

2462 SAUCEPAN. On the handle, a leaf-pattern all the way down; at the end, two swans' heads bent back, the necks conjoined, forming a loop. On either side of the central pattern is inscribed: COCCEIORVM, *Cocceiorum.* Ht. $3\frac{3}{4}$ in. Diam. $7\frac{1}{8}$ in. Length $13\frac{1}{8}$ in. Found near Huelva, Spain, 1871; presented by S. R. Pattison, Esq., F.G.S., 1889. *Archaeologia*, xliii. pl. 39, p. 558.

2463. SAUCEPAN. On the handle is inscribed: NÆVI CERIAL, *Naevi Cerial[is.* The inside is polished; the end of the handle is ornamented with concentric circles. Ht. $2\frac{7}{8}$ in. Diam. of bowl, $5\frac{1}{8}$ in. Length $9\frac{1}{2}$ in. Handle broken.

2464. SAUCEPAN, as the last. Ht. 3 in. Diam. 5 in. Length $9\frac{5}{8}$ in. Handle not broken.

2465. SAUCEPAN. On the handle is inscribed: ANSIEPA... Ht. $2\frac{7}{8}$ in. Diam. 5 in. Length $9\frac{3}{8}$ in. Payne Knight Coll. 49.

2466. LADLE, with wide hinged handle ending in a swan's head. Ht. $13\frac{1}{4}$ in. Amathus, Cyprus, 1894; excavated under the Turner bequest (tomb 84).

2467. HANDLE of bowl or saucepan, ending in a ram's head; below the head is a cross-piece by which it has been attached to the bowl. Length $5\frac{1}{2}$ in.

2468. HANDLE, as last. The upper part forms two dogs' heads (?) extending along the sides of the bowl; the lower part ends in the form of a human hand (one finger broken), and is elaborately moulded and incised with various patterns. Length $8\frac{3}{4}$ in. From Corfu. Woodhouse Coll., 1868.

2469. HANDLE of bowl or saucepan, of elaborate shape, ending above in a swan's head; incised patterns on the middle, below which it branches out into three; on this end is the figure of a small dog, the tail working in a hinge, so that it is movable. Ht. $9\frac{3}{4}$ in.

2470. PHIALÈ MESOMPHALOS, with handle. The handle ends in a head of Eros (?) with long hair and one arm extended along the rim of the bowl each side; at the other end is a similar head, with thick curls tied in a top-knot over the forehead. On the handle, between two lines of rings, are two wild ducks in relief flying among reeds (incised). Under the handle is a donkey lying down to l., in relief, among reeds, incised as before. Length $10\frac{1}{4}$ in. Diam. of bowl, $6\frac{1}{2}$ in. Hamilton Coll. 8*.

2471. COLANDER (*ἤθμος*). The handle ends in a tiger's head ; on the end next the bowl has been a design, which is all worn or cut away. Length 15⅛ in. Diam. of bowl 5¾ in. 1860. Strainer and rim modern.

2472. TREFOIL OINOCHOÈ with high handle, at the lower junction of which is a relief of the child Dionysos nearly to the front, wearing short chiton and himation held up in l. hand ; in r. hand he holds out a bunch of grapes. Ht. 7¼ in. From Pompeii. Bequeathed by Sir W. Temple, 1856.

2473. TREFOIL OINOCHOÈ. The handle is in the form of a nude athlete who throws himself backwards and holds in each hand by the hind-leg a lioness crouching along the lip. On either side of his feet is a ram lying down with face turned to the front ; below, a palmette. Ht. 5¾ in. From Ruvo. Bequeathed by Sir W. Temple, 1856. Corroded.

2474. TREFOIL OINOCHOÈ. Fluted handle, ending above in a woman's head with waved hair, and below in a Satyric mask. Ht. 6⅜ in. Galaxidi, 1884. Well executed.

2475. TREFOIL OINOCHOÈ. The handle ends above in the fore-part of a duck, roughly executed, inlaid with silver ; below is the mask of a bearded Satyr ; double row of rings up the handle. Ht. 6½ in. Castellani, 1873. Beautiful dark green patina over one side of the vase.

2476. OLPÈ. The handle ends above in a bent leaf, with a sheep's head on either side along the lip ; a leaf is folded back down the central part. Below is Pan, bearded, with goat's legs, horns, and ears, seated to the front cross-legged on the head of an ibex, playing on the *syrinx*. Ht. 8 in. Borrell Coll., 1852.

2477. OLPÈ. On the handle, above, is a swan pluming the feathers on its back ; below, a festoon, a stick and a *pedum* crossed, and a *pedum* ; at the lower junction with the vase, a bust of a youthful Satyr looking up to his l., wearing a skin, and holding a branch in r. hand behind his head. Ht. 14¼ in. Blacas Coll., 1867.

2478. OLPÈ. On the handle, above, a large acanthus-plant, and on either side a goat's head extending along the lip ; down the handle is an acanthus-leaf. At the lower junction with the vase is a Gorgoneion, of the fine type, winged, with vine-leaves in the hair ; below, two dolphins confronted over the head of an octopus (?). Ht. 16 in. Blacas Coll., 1867.

2479. BEAKER, decorated with bands of pattern, which have been inlaid with enamel : two rows of vine-leaves, a myrtle-wreath, a plant with ragged leaves, and a myrtle-wreath ; below each, a band of dentils ; round the bottom, bands of toothed lines. Diam. 4⅛ in. Castellani 1872. Bottom broken away.

2480. PAIR OF HANDLES from vase, each ending in two large leaf-shaped pieces, on which are busts in relief of the Dioscuri (?) rising out of a calyx, with curly hair and peaked caps ; in the background of each, two palm-branches. Ht. 6¼ in. Castellani, 1873.

2481. HANDLE OF JUG. Above is a figure of Scylla reaching to the hips, with hair in a knot, chiton with *apoptygma* leaving r. shoulder bare, and r. hand raised menacingly ; in l. hand she holds the head of an eel (?), which is twisted round her arm. On either side is a dog, lying along the lip of the vase, with face turned towards her ; on the back of each is a tendril of ivy-leaves inlaid in silver. Below is a group of a Satyr and Maenad dancing ; the Satyr in a crouching attitude to r., looking back, holds the Maenad's hand in his l. over his head, and places his r. hand under her chin ; she is also to r. Ht. 6 in. Castellani, 1873. Head of one dog, right foot of Satyr, and lower part of Maenad lost.

2482. HANDLE OF VASE formed of two dolphins bent round and supporting in their mouths the central piece, which is moulded and turns on a pivot ; they rest on a mask of a sea-deity, their tails spreading out on either side of his face, beaten out quite flat. The deity has richly-curling hair, and his face is covered with sea-weed (cf. Nos. 964, 974), a fringe of which, beaten out flat, is under his chin ; his eyes are inlaid with silver. Ht. 4¾ in. 1851.

2483. HANDLE OF VASE, formed of two sea-monsters, ending in a moulded centre; they have wolves' heads, with ears erect. Length $8\frac{3}{8}$ in. Castellani, 1873. Head of one broken off.

2484. HANDLES OF SITULA as Nos. 314 or 652; one of the handles is only half preserved. At each end they pass through rings fixed into the head of a Seilenos (cf. Nos. 652, 2514), with open mouth forming a spout; eyebrows much raised; neck indicated below; hair on forehead merely incised. Diam. 8 in. Good work.

2485. HANDLES OF SITULA, as last; instead of Seilenos' head, a lion's head, hollow behind, with open mouth forming a spout. Diam. $5\frac{3}{4}$ in.

2486. HANDLES OF SITULA, as before; on one side, lion's head; on the other, head of bearded Satyr wearing ivy-wreath with berries. Diam. 7 in. Well executed.

2487. HANDLE OF SITULA, with double ring at the top; below, a bearded head in relief, wearing panther-skin over the head, the paws tied under the chin; the type of the features recalls the heads of Zeus. Ht. $3\frac{5}{8}$ in. Payne Knight Coll.

2488. HANDLE OF SITULA. Mask of Seilenos, wearing ivy-wreath, with large open mouth projecting, like a comic mask, as if to form a spout; below is another bearded head in relief. Ht. $3\frac{1}{4}$ in. Payne Knight Coll. 47.

2489. HANDLE OF SITULA. As the last; the lower head is that of a Maenad (?), with curly hair. Ht. $3\frac{1}{2}$ in.

2490. HANDLE OF VASE, formed of the heads and fore-parts of two snakes end to end, with crests; the body of each is twisted in a single coil. Above, between them, is a bud; below, an acanthus (?) plant with spreading leaves. Length 6 in. Castellani, 1873. Underneath is a groove for fitting to the rim.

2491. HANDLE OF VASE, as last; the middle part is elaborately moulded; the upper part is in the form of a bud, and the lower, of two volutes bound together, with a bud between. At each end is the head of a goat with long pointed beard. Length $7\frac{3}{4}$ in. Castellani, 1873.

2492. HANDLE OF VASE, ending in cows' heads in relief, above which are lions seated with hind-legs on the handle and fore-paws on the cows' heads; a crescent-shaped piece is attached to the middle of the handle. Length $6\frac{1}{4}$ in. Payne Knight Coll. 74.

2493. HANDLE OF VASE, in form of a stem with an ivy-plant climbing up it; on the upper part is perched a parrot; it ends below in an *oscillum*, with ivy-wreath and a plait of hair down either side of the face. Ht. 6 in. Sidon, 1888.

2494. HANDLE OF VASE, in form of a dolphin with arched back and tail raised; the tail rests on a sort of plinth, and the head on another which ends in a leaf-pattern. Length 8 in.

2495. HANDLES OF LARGE VASE. A snake is twisted round the middle of each, and on either side of it is a lizard; the handle is grained like a bough of a tree. Each ends in the busts of a Satyr (on the r.) and a Maenad (on the l.). The Maenad has wavy hair falling in tresses on the shoulders, and wears a *sphendonè* and chiton fastened on r. shoulder, leaving the l. breast bare; in r. hand she holds a dolphin, and in l. a vine leaf (in one case broken off). The Satyr is bearded, with thick hair, and wears a panther's skin fastened on l. shoulder; with r. hand he holds up fruit in a fold of the skin, and on his l. a lamb is seated to l. Ht. of each, $5\frac{1}{4}$ in. One is in much better condition than the other.

2496. HANDLE OF VASE, with figures in relief; above, a lotos-flower; a head to r., with hair falling in rich curls; a rude animal to l., lying down; in the background, flowers. Below is a Gorgoneion, with masses of hair tied in a top-knot, small wings on the head, and two snakes tied under the chin, the heads of which project over the forehead. Ht. 5 in.

2497. HANDLE OF VASE. Above, an acanthus-plant; an animal walking to l., much worn; a tripod with a cauldron on the top; a Gorgoneion with dishevelled snaky locks and sea-weed (?) below the chin. Ht. $6\frac{1}{2}$ in. Towneley Coll.

2498. HANDLE OF VASE. On the upper part is a sort of Ionic or Composite capital; then a festoon of beads; a bearded head of Pan to r., with goat's horns; a basket of fruit; and a mask of a Maenad with richly-curling hair and beaded fillet. Ht. 7 in. Castellani, 1873.

2499. HANDLE OF VASE. The upper part ends in a human thumb; below this is a capital, as last, with a wreath of leaves round the base of the thumb; below, a floral pattern. At the lower end is a bust of the youthful Heracles (?), in high relief, holding an apple in r. hand; his hair is plaited round his head and tied in a top-knot over the forehead, and he wears the lion's skin over l. shoulder. Ht. 7 in. Towneley Coll.

2500. HANDLE OF VASE. Above, an eagle with wings spread; on either side, a swan's head, extending along the bowl; on the middle, a floral pattern in relief; at the lower end, a bust of a woman in relief, with wavy hair, and chiton fastened on shoulders. Ht. $6\frac{3}{8}$ in.

2501. HANDLE OF VASE, ending above in swans' heads (one broken off); on the middle, floral pattern in relief; below, Gorgoneion with wings and thick locks; over its forehead, a swan's head. Ht. $5\frac{5}{8}$ in.

2502. HANDLE OF VASE, ending in a tiger's head above, with floral pattern on the back and below; at the bottom, a ring. Ht. $2\frac{3}{8}$ in. Good patina.

2503. HANDLE OF VASE, in the form of a dog running, issuing from a calyx; the fore paws rest on a curved piece that goes round the lip. Length $6\frac{1}{8}$ in. Acquired from the Earl of Carlisle, 1896.

2504. HANDLE OF VASE, part of. Above, an inverted calyx of a flower; below, head of Satyr in relief, with long pointed beard, wearing ivy-wreath. Ht. $3\frac{1}{4}$ in. Payne Knight Coll. Patina.

2505. RELIEF FROM HANDLE. Mask of bearded Satyr, with pointed ears, and horns on the forehead curving inwards. Ht. $1\frac{7}{8}$ in. Towneley Coll.

2506. RELIEF, as last. The eyes are hollow; no horns. The handle has been fluted; now lost. Ht. $2\frac{1}{4}$ in. Payne Knight Coll. 85. Well executed; patina.

2507. RELIEF from handle of vase, in the form of two mules' or horses' heads confronted, in profile, with thick hair over the eyes. Length $1\frac{3}{8}$ in. From Corfu. Woodhouse Coll., 1868.

2508. RELIEF, as before; at the top, a ring, broken off. Bust of a child in high relief, emerging from a calyx; below, a dog (?) moving to l. Ht. $2\frac{5}{8}$ in. Towneley Coll. Coarse work.

2509. RELIEF, with lower part of ribbed handle. Eros to the front, with wings spread, standing with body bent, l. hand on hip, r. resting on a rock; drapery over arms (?). Ht. $4\frac{1}{2}$ in.

2510. RELIEF of oval shape; head of Zeus Ammon, with thick beard and ram's horns, wearing fillet. Length 2 in. Payne Knight Coll.

2511$_1$. RELIEF from handle of vase; at the top, a ring; Gorgoneion with streaming hair, curly at the ends. Ht. $3\frac{7}{8}$ in. Patina.

2511$_2$. RELIEF, as last, but better executed. Ht. $3\frac{7}{8}$ in. Castellani, 1873.

2511$_3$. RELIEF, as before; Gorgoneion surrounded by rays. Ht. $3\frac{1}{8}$ in. Much worn.

2512. SHALLOW BOWL. Round the edge, egg-pattern. On the rim are four beardless men reclining, leaning on the l elbow, wearing himatia over l. shoulder, covering the lower limbs. Two grasp their himatia with r. hand, the third holds a *patera* in r. hand, and the fourth is wholly muffled in his himation, which is drawn over his head. Diam. $4\frac{3}{4}$ in. Hertz Coll., 1859 (*Sale Cat.* 207).

E. LAMPS, CANDELABRA, AND FURNITURE

(2513—2585).

I. LAMPS (2513–2542).

2513. LAMP, with two spouts, suspended by a chain attached by a double hook to the tails of two dolphins, whose heads rest one on each spout, their tails being united. At each side the front part of a lion springs forward ; one is smaller than the other and inferior in style, and may be an ancient restoration, copied from the other, the position of which appears to have been altered. Under each spout is a Satyric head in relief, with goat's horns and long beard ; below are palmette patterns in relief. The design is bold and original ; the details are finely executed. Length 13½ in. Ht. 11¾ in. ; with chain, 22½ in. Found at Paris in 1863, in an excavation in the Thermae of Julian beside the Hotel Cluny ; acquired 1864. *Fine Arts Quarterly Review*, May, 1864, p. 271 (where the circumstances of the discovery are related, but the accuracy of this account is open to doubt) ; *Arch. Zeit.* 1864, *Anzeiger*, p. 285* ; *Intermediaire des Chercheurs et des Curieux*, iii. p. 196 ; Reinach, *Musée de St. Germain-en-Laye*, p. 349, No. 473. Compare a lamp given in *Mus. Borb.* ii. 13.

2514. LAMP, in the form of an equestrian figure. The man is beardless and wears a short chiton ; he has held the reins in r. hand, and looks to his r. The horse is galloping, with mouth open ; its feet are off the ground, and under its body is a support ; on its head is a top-knot. In front of the horse is a spout, formed by the mouth of a comic mask (cf. Nos. 652, 2484) ; behind the man is a support, broken. Ht. 6¾ in. From Canosa. Castellani, 1873. Rough work and rather corroded ; right hand of man injured and tail of horse broken off.

2515. LAMP, with seven spouts. Large central opening surrounded by egg-moulding and vine-wreath ; between each spout is a female head in relief surrounded by formal tresses of hair and wearing a beaded fillet with rosettes. Diam. 13 in. Thomas Coll., 1844.

2516. LAMP, with two spouts ; round it are four rosettes, and on either side the head of an elephant with tusks. Length 8¾ in. Castellani, 1873. Fine patina ; good work.

2517. LAMP in the form of a captured deer, lying on its back with each fore-foot tied to the corresponding hind-foot. At the back of its neck a cow's head is attached. Ht. 5⅝ in. Towneley Coll. Caylus, *Recueil*, v. 70, fig. 3. Spout broken.

2518. LAMP, in form of dog lying curled up, biting his hind-leg ; he wears a collar. Length 4 in. Ht. 1¾ in. Crete, 1875. Spout broken.

2519. LAMP with two spouts and chains attached for suspension ; on the top, round the hole for the wick, is a relief of a dog curled up. At the back is a sort of canopy, of two rude Corinthian columns supporting an arch, within which is a figure of Zeus standing with thunderbolt in r. hand and sceptre in l. ; he wears a himation over l. shoulder girt round the waist. Ht. 7¾ in. Coarse work.

2520. LAMP, with two mouths, one on each side, and chains attached for suspension ; at the back is a figure of Selenè in a chariot drawn by two bulls ; she wears a long chiton with *apoptygma* and a small himation over her shoulders floating behind in the form of a crescent ; behind her is the hole for feeding the lamp. Ht. 7½ in. Payne Knight, *Culte de Priape*, pl. 6, p. 59 ; Reinach, *Repertoire*, ii. p. 319, No. 8 ; Vaux, *Handbook to Brit. Mus.* p. 415.

2521. LAMP, with two mouths, and chains attached for suspension. At the back is an arch with plain columns, under which is a figure of Cybelè (?) in a chariot drawn by two lions ; she wears a *modius*, long girt chiton and himation, and holds a *phialè* (?) in r. hand and distaff (?) in l. Ht. 6 in. Very rude.

2522. LAMP, with two spouts, and at the other end a hinge for a handle (now lost) ; it is moulded in the form of a bearded head, the hair being very conventionally treated. Length 4 in. Towneley Coll.

2523. LAMP, in the form of a grotesque head ; the hole for filling adjoins the handle, above which is a leaf to support the thumb while holding it ; two snakes pass from the handle either side over the top of the head. Length $5\frac{1}{8}$ in. Payne Knight Coll.

2524. LAMP, with three burners, alternating with three spouts. Below each spout is a figure of a woman in relief, moving to l., wearing long chiton and *apoptygma* ; the first carries a knife in r. hand and a hare in l. ; the second, a *patera* in r. hand and a *situla* in l. ; the third, a wreath in r. hand and a bird (?) in l. In the centre underneath is a rosette, on which is a head of Pan or a youthful Satyr in relief, with twisted horns and flowing locks. In the centre of the lamp is a circular moulded plinth round which are pendants or buds, of which only six remain. On the top of this is a figure of Eros or Ganymede, standing on l. leg, holding up a *prochoös* in r. hand from which he is about to pour into a *patera* held in l. His wings are spread, and he has long hair and an anklet on l. leg. On his head is a sort of cap, from which rises a swan's head and neck forming a hook to suspend the lamp. Total height, $11\frac{3}{8}$ in. ; ht. of Eros, $6\frac{1}{2}$ in. ; diam. of lamp, 5 in. Found near Naples. Payne Knight Coll. (liv. 25) ; obtained by him from Sir W. Hamilton. The type of figure suggests Ganymede, but he would not naturally be winged ; the swan's head and the wings also recall in a measure the composition of Ganymede carried off by the eagle (cf. No. 726).

2525. LAMP. On the spout is a palmette pattern in low relief, and on the sides of it floral patterns which have been inlaid in enamel ; on each side of the beginning of the spout is a rosette. The top is grooved, and over the hole for filling is a cover with knob, from which a chain extends to the handle. The handle is bent back into a circle, ornamented with a calyx ; above is a large crescent, on which is the figure of an eagle, nearly in the round, standing on a cable-moulding. Length 8 in. Ht. $5\frac{1}{4}$ in. Hamilton Coll. 24.

2526. LAMP, in the form of a Seilenos reclining. He is seated on an *askos* of skin, below which is a plinth ; his head rests against the calyx of a large flower, which forms a spout ; below it is a handle ; in the plinth is a large hole. The Seilenos wears a myrtle-wreath and sandals, and has a shaggy skin and protruding stomach ; he holds the mouth of the *askos* between his legs, which forms the mouth of the lamp. Ht. $3\frac{3}{8}$ in. Towneley Coll. Reinach, *Repertoire*, ii. p. 60, No. 2.

2527. LAMP, in the form of a squatting Seilenos, bald, holding a *crater* before him in both hands, the mouth of which forms the hole for filling ; his feet are placed on either side of the spout. Handle at back with flat top. Length $4\frac{5}{8}$ in. Corfu, 1846.

2528. LAMP, in the form of a head of Pan, with long goat's horns and long beard which extends along either side of the spout ; on the top of the head are the hole for filling and a hinge to which a cover has been attached ; on the spout and on either side of the head are rings for chains. Ht. 4 in. Length $6\frac{1}{2}$ in. Payne Knight Coll.

2529. LAMP, in the form of a grotesque head. Hooked nose, pierced ; high cheeks and flat forehead ; the ears are each pierced twice. On each side of the head is a long curly lock of hair, and scanty hairs on the top. The mouth is open, showing the teeth, and the eyes have been inlaid ; round the neck is a necklace. Ht. $3\frac{1}{2}$ in. Payne Knight Coll. Good patina. Hole in top of head ; on the base, acanthus pattern.

2530. LAMP, with two spouts and chains for suspension; on the top, a bearded mask. Diam. 7 in. Towneley Coll.

2531. LAMP, in the form of a grotesque or negro's head, holding the spout in the open mouth, with thick woolly hair. The hole for filling is on the top of the head and has a cover on which the hair is similarly rendered. The handle is in the form of a plait of hair. Length $3\frac{7}{8}$ in. Payne Knight Coll.

2532. LAMP. The handle has a leaf attached above, and ends in front in a dog's head with open mouth; on either side is a rude snake (?) along the edge of the lamp. Length 10 in. Towneley Coll.

2533. LAMP. The circular part is grooved in concentric circles; at the parts where it joins the spout are two rosettes. Over the feeding-hole in the centre is a moulded cover to which a chain is attached, its other end being fixed in the mouth of a lion's head which forms the end of the handle, which is twisted and curves over. Length 5 in. Ht. $2\frac{3}{4}$ in. Payne Knight Coll.

2534. LAMP. The hole for filling is shaped like a leaf; the handle curves over in the form of a lion's mask hollowed out; in the mouth is a ring with chain attached. Ht. $5\frac{1}{4}$ in. Length $8\frac{1}{2}$ in. Payne Knight Coll. Lion's mask well executed.

2535. LAMP, in the form of a fir-cone; at the back is a bust of Eros in relief resting on a calyx; on the top is a flower-shaped hole for filling, and a large ring with chain attached. Spout at end; three small feet. Ht. $3\frac{3}{4}$ in. Length $5\frac{1}{2}$ in. Castellani, 1873.

2536. LAMP, as the last; no bust and no chain. Length $4\frac{1}{4}$ in. Ht. $3\frac{1}{2}$ in. Bequeathed by Miss Auldjo, 1859.

2537. LAMP, with two spouts; on the top is a scallop-shell, in which is the filling-hole; on either side is a knob, and on the top two rings for chains. Length $3\frac{5}{8}$ in. Handle broken off.

2538. LAMP in the shape of a leaf, with spout and three small holes for filling; the handle curves over in the form of a calyx, from which springs a horse's head. At the back is incised Λ. Ht. 4 in. Length $7\frac{3}{8}$ in. Towneley Coll. Patina.

2539. LAMP, as the last. Ht. $4\frac{5}{8}$ in. Length $7\frac{1}{2}$ in. Payne Knight Coll.

2540. LAMP, with long spout; on the middle part, leaves and other patterns in relief; the handle is knotted above and ends in two leaves below, and a large vine-leaf is attached to it. Length 9 in. Bequeathed by Sir W. Temple, 1856.

2541. LAMP, in the form of a snail-shell inverted, standing on three small feet. In the top is a small hole for the wick, and a ring with chain attached. Length $1\frac{1}{2}$ in. Sloane Coll. 463. Piece broken out of top.

2542. LAMP, as the last, but apparently an imitation of a whelk or other shell-fish; on the top is a sort of comb. Length 3 in. From Nocera. Castellani, 1873.

II. CANDELABRA (2543–2558).

2543. CANDELABRUM. Stem fluted, alternately vertical and spiral; at the top is a saucer resting on a cup, with egg-pattern round it. The feet are in the form of panthers' heads resting on lions' claws on round bases; behind each head is a leaf, and on the top of each head, nine perforations; between them are large leaves on which are two rams' heads pointing downwards, in low relief, carefully executed. Ht. 3 ft. $9\frac{3}{4}$ in. From Canino. Bequeathed by Sir W. Temple, 1856.

2544. CANDELABRUM. Fluted stem, with saucer at top; feet in the form of elephants' heads covered with incised reticulated patterns; between them are Gorgoneia in relief with curly hair, wings on temples, and open mouths; between the Gorgoneia, resting on each foot, are the fore-parts of two snakes. Ht. 3 ft. $9\frac{1}{2}$ in. Rather coarse work.

2545. CANDELABRUM in the form of a tree-stem, with leaves between the feet, and six rings round the stem. Ht. 3 ft. $9\frac{1}{4}$ in. Bequeathed by Sir W. Temple, 1856.

2546. CANDELABRUM, as the last. Ht. 2 ft. $7\frac{3}{4}$ in.

2547. CANDELABRUM, as before, but no bands round the stem; knobs in sets of three all the way up the stem; top cup-shaped, not flat. Ht. 4 ft. 3 in. From Torre Annunziata. Bequeathed by Sir W. Temple, 1856.

2548. CANDELABRUM, as before; flat top; between the feet, which are in the form of dogs' claws, are scollops. Ht. 4 ft. $0\frac{3}{4}$ in.

2549. CANDELABRUM. As No. 2545; the feet in the form of claws; between them, palmettes. Ht. 4 ft. $0\frac{1}{2}$ in. Towneley Coll.

2550. CANDELABRUM. Small top; a snake twisted round the stem; feet in the form of horses' hoofs; between them, ivy-leaves (one broken). Ht. 15 in. Towneley Coll.

2551. CANDELABRUM. Large square base on four feet in the form of dogs' paws; on one side is a triangular pillar, panelled, with a mask and fore-feet of a panther in the top of each panel; above is a capital with a palmette each side, surmounted by a calyx, on which is a knob; at each corner springs out a bracket of scroll-work, ending in a calyx with knob. Ht. $22\frac{1}{2}$ in. From Pompeii. Blacas Coll, 1867.

2552. CANDELABRUM. Fluted stem, with top in form of Corinthian capital; three feet on bases in the form of hoofs, with leaves between. Ht. 13 in. From Chiusi. Castellani, 1873.

2553. CANDELABRUM. Flat top supported by three branches; stem in form of a tree-trunk with lopped branches, round which a snake is coiled; feet in form of horses' legs. Ht. $12\frac{7}{8}$ in. Hamilton Coll. 44.

2554. CANDELABRUM, the feet in the form of branches with leaves; stem with leaves, as before, and six rings round it; at the top, three branches to support the lamp. Ht. 4 ft. Payne Knight Coll. Coarse work.

2555. CANDELABRUM. As the last; flat disc at top. Ht. 5 ft. 1 in.

2556. CANDELABRUM, with flat top: below, three leaves and three buds in a circle; at the bottom, a moulded base resting in a calyx; feet in form of dogs' paws, with palmettes between. Ht. 2 ft. 11 in. From Canino. Bequeathed by Sir W. Temple, 1856.

2557. CANDELABRUM, base of; the feet in the form of dogs' paws, with a leaf recurved on each; between them, large ivy-leaves. Ht. $3\frac{3}{4}$ in. Castellani, 1873.

2558. CANDELABRUM, or perhaps cottabos-stand, with flat top; the stem is composed of a thin flat piece working up and down in a socket between two other flat upright pieces, and fastened with a pin; between the feet are leaves. Ht. 3 ft. $10\frac{3}{4}$ in.

III. FURNITURE, ETC. (2559–2585).

2559. COTTABOS-STAND. Thick fluted stem to which is attached a flat disc supported on rings, as represented on numerous red-figured vases (*e.g.* F 37 in Brit. Mus.); feet in form of claws. On the upper side of the disc is a frieze of various figures incised: (*a*) Two Dionysiac heads confronted, with flowing hair, one wearing a wreath; between them, a *pedum*, a *syrinx*, and a rod with bulbous ends; behind each head, an uncertain object. (*b*) Two heads as before, confronted, rather indistinct; between them, a rod, as before, and various uncertain objects. Round this band are two outer ones of egg-pattern and tendrils. Ht. 3 ft. 6 in. From Naucratis. Presented by the Egypt Exploration Fund, 1888. *Archaeologia*, li. pl. 13, p. 389; Sartori, *Kottabos-spiel*, p. 113. For another example, see *Röm. Mittheil.* i. (1886), pl. 12 *a*.

2560. TRIPOD. The ring at the top is supported by three seated Sphinxes with head-dresses of Egyptian type and wings addorsed; they are seated on circular capitals ornamented with leaves. The capitals rest on the heads of nude youthful figures, extending to the waist, who with their hands support projecting leaves; they wear wreaths. Each springs from a long calyx of leaves resting on the leg of a dog which stands on a tortoise. The legs are joined by branches ornamented with elaborate scroll-work, which meet in a large bud in the centre. Ht. $21\frac{3}{4}$ in. From Herculaneum. Presented by Sir W. Hamilton, 1774.

2561. SELLA. It has four richly-moulded legs with connecting bars, and a modern wooden seat, with a knob at each corner. In the front and at the back, resting on the cross-bars, are supports (*fulcra*) which end above in mules' heads and below in busts of youthful Satyrs; these have been wrongly restored in this position, and should be placed above the seat for resting the cushions on (see an illustration in *Bull. Comm. Arch. Municip. di Roma*, ii. 1874, pl. 2). The busts of the Satyrs are turned towards one another, and they have ivy-wreaths, fawn-skins fastened on l. shoulders, and warts on their chins; these figures were known as the *Genii fulcri*, and there are references to them in Propert. iv. 8, 68, and Juv. vi. 21. The central part of the supports is inlaid with myrtle-wreaths and other patterns in silver and colours; along the top of the *sella* and the cross-bar in front are inlaid palmette patterns, and also on the front of the seat. The mules' heads are decorated with vine-wreaths, and on the shoulders is a leather collar with inlaid patterns, turned down over the skin of some animal; the heads are turned sideways and the ears put back with a vicious expression. Ht. $19\frac{1}{4}$ in. Presented by Sir W. Hamilton, 1784. Smith, *Dict. Ant.*[3] ii. p. 620; *Classical Review*, 1889, p. 323. For an explanation of the mules' heads, see Hyginus, *Fab.* 274, and Juvenal, xi. 97 (with Mayor's note *ad loc.*); and for other examples, *Röm. Mittheil.* vii. (1892), p. 40 ff.

2562$_1$. HEAD OF MULE from *sella*, as those on the last example; wears ivy-wreath with berries; collar of lion's skin ornamented with maeander and wave-pattern inlaid in silver; mane carefully rendered. Ht. $6\frac{1}{2}$ in. Found in France; acquired, 1868. Very good workmanship.

2562$_2$. HEAD OF MULE, as before. Inferior to the last, but similar; no maeander on collar; eyes inlaid in enamel. Ht. $3\frac{1}{2}$ in. From France.

2562$_3$. HEAD OF MULE, as before. Ivy-tendrils all over the head; ivy-leaves on collar. Ht. $4\frac{1}{2}$ in.

2562$_4$. HEAD OF MULE, as before. Ivy-wreath round head; maeander pattern inlaid in silver on collar. Ht. $4\frac{1}{4}$ in. Payne Knight Coll. In good condition.

2562$_5$. HEAD OF MULE, as before; quite plain. Ht. $4\frac{1}{2}$ in. Payne Knight Coll.

2562$_6$. HEAD OF MULE, with wreath of ivy-berries. Length $3\frac{1}{2}$ in. Payne Knight Coll. viii. 15. Found near Naples in 1792, and given to Payne Knight by Lady Hamilton.

2563. PART OF COUCH, as the previous examples : a curved open framework forming the support of a pillow, hollowed out at the back for fitting on to the wood. It ends above in a horse's head looking round to its r., with carefully-curled mane ; below, in a bust of Eros, with head thrown back to his l., top-knot, small wings on shoulders, and a garment fastened on the shoulders, and thick twisted fillet in hair. Length 10½ in. Acquired from the Earl of Carlisle, 1896.

2564. PART OF COUCH, as last. The horse's mane is not so carefully rendered ; the head of Eros has a high top-knot, and the hair is straight and curls at the ends ; the wings are recurved, and on the breast is an elaborate vine-wreath ; the features are childish, with very staring eyes. Length 13 in. Acquired from the Earl of Carlisle, 1896.

2565. PART OF COUCH, as before. At the lower end is a head of Artemis, the hair tied in a bow in front and rolled up at the back ; she wears a chiton with looped-up sleeves, and behind her r. shoulder is a quiver. Length 11¼ in. Acquired from the Earl of Carlisle, 1896. Rather coarse work.

2566. PART OF COUCH, as before ; the horse's neck has a collar, on which is a dog's head (?) in relief ; the head is well modelled, the mouth open ; on it is a bridle. At the lower end is a plain disc. Length 17 in. Acquired from the Earl of Carlisle, 1896.

2567. PART OF COUCH, as before, ending in a swan's head and neck above ; the ears are indicated and the feathers carefully rendered, in parallel ribs. At the lower end is a disc with a punctured wheel-pattern ; round it a punctured wave-pattern. Length 17 in. Acquired from the Earl of Carlisle, 1896.

2568. SIX CHAIR-LEGS in the form of dolphins, with a flat piece below, perforated with two holes, on which the tail rests, and a ring at the top as a socket. Ht. 9⅝ to 13 in. Acquired from the Earl of Carlisle, 1896.

2569. FOOT OF CHAIR (?), in the form of a grotesque monster, with a fish's body and short human arms, resting on a lion's claw ; on either side of the head is a sort of flap. Ht. 7½ in. Acquired from the Earl of Carlisle, 1896.

2570. SEAT (?). The top is depressed ; between the legs are cross-bars of open-work, and immediately under the seat are supports of scroll-work at each end and wave-pattern along the sides. Ht. 10⅛ in. Bequeathed by Sir W. Temple, 1856.

2571. STAND FOR SOME OBJECT, having a large oval socket, in the form of a crescent-shaped pedestal, with brackets at either end supporting the upper cornice, and moulded base. On the plinth are two lionesses in relief confronted, each placing one paw on a large *cantharos* between them ; their tails are erect. Ht. 2¼ in. Length 5⅜ in. Towneley Coll.

2572. PEDESTAL, cylindrical on a square base, with conical top ending in a ram's head on which is perched an eagle. Ht. 3⅛ in. Sidon, 1888.

2573. PUMP OR FIRE-ENGINE, of the type known as a double-action forcing pump or plunger. It consists of two barrels, 1⅜ in. in diameter, disposed vertically and parallel to each other, connected at their lower extremities by branches at right angles to the barrels and by short horizontal pipes to a central tee ; this served the purpose of a valve-chamber for an outlet-valve to each barrel, and is provided with seats for those valves. The two valves still occupy their proper position on their respective seats, but in consequence of corrosion are immovable. Of the two inlet-valves and valve-seats, one valve and one seat only were found, but they are not in place, and were doubtless contained in chambers jointed to the lower extremities of the barrels. The valves are of the type known as flap-valves. The water discharged through the outlet-valves, poured into the central vertical piece, known as the rising main. Corroded into each barrel is a bronze socket into which the pistons were fitted ; these were probably of wood covered with leather. At the upper extremity of each plunger-socket is

an eye of modern design drilled to receive bolts or pins, to which were attached the connecting-rods.

Together with the pump were found a boss, and a bracket or clip fitting it; the former doubtless formed the pivot of the wood beam, and the bracket the bearing on which the beam rocked. Ht. 10¼ in. Length 13¼ in. Bolsena, 1892. *Archaeologia*, lv. p. 254 (from which the description given above is taken); *Engineer*, 6 July, 1894; *Notizie degli Scavi*, 1891, p. 121. See also on the subject Vitruvius, x. 12, and Smith, *Dict. Antiqs.*[3] i. p. 570, where a somewhat similar pump from Castelnuovo in the Vatican is illustrated.

2574. PUMP OR FIRE-ENGINE. Similar to the last, but with slightly different action, having lift-valves; only one barrel has been found. The rising main in the middle is here double, and one cylinder has been cut down vertically to show the interior of the discharge valve-chest. The valve-spindle is guided by a ferule, which is supported by webs, which do not appear to be of one casting with it, but driven in. The water is enabled to rise through the annular orifice surrounding the ferule. In the barrel are remains of a connecting-rod still hanging on to the piston, which is immovable.

Two other fragments appear to belong to this pump: (1) is, perhaps, the top of one of the plungers; (2) appears to be a sort of nut or bolt for uniting two parts of the pump. Ht. of main portion, 5½ in. Bolsena, 1892. *Engineer*, 6 July, 1894; *Notizie degli Scavi*, 1891, p. 121. The bronze is in very good condition throughout.

2575. STOP-COCK. Hollow pipe, tapering towards one end, with socket for tap crossing at right angles in the middle; to this are attached two supports on which are dolphins, their tails touching the narrow end of the pipe. Length 8⅝ in. Christy Coll., 1865.

2576. STOP-COCK. As the last, but made all in one piece; the socket for the tap has moulded rings round it, and a square staple above; at the larger end are remains of lead fastening. Length 7⅜ in. Castellani, 1873. Deep blue patina.

2577. STOP-COCK. As the last. Length 5¾ in. From Torre Annunziata. Bequeathed by Sir W. Temple, 1856. Deep blue patina.

2578. PART OF STOP-COCK. Ht. 2¼ in. From Torre Annunziata. Bequeathed by Sir W. Temple, 1856. Much corroded.

2579. JET OF FOUNTAIN. Plain stem with moulded rings at the top and near the bottom, surmounted by a fir-cone pierced with holes for the water. Ht. 20¾ in. From Pompeii. Bequeathed by Sir W. Temple, 1856. In good condition; yellow patina in places.

2580. JET OF FOUNTAIN. High conical top with hole pierced; stem moulded at top and bottom; on either side a wing projects, feathers carefully incised. Ht. 22½ in. From Pompeii. Bequeathed by Sir W. Temple, 1856.

2581. JET OF FOUNTAIN. As the last, but no stem; instead of the wings, two irregular projections. Ht. 8⅞ in. From Pompeii. Bequeathed by Sir W. Temple, 1856.

2582. TWO JETS OF FOUNTAINS (?), cylindrical, tapering upwards, surmounted by swans' heads and necks; the eyes pierced through. Ht. 12⅝ in. From Torre Annunziata. Bequeathed by Sir W. Temple, 1856.

2583. TWO DOWELS, in bronze sockets with raised ribs, fixed with lead; on one is engraved P. Length of each, 3½ in. From the Mausoleum, Halicarnassos, 1857. Newton, *Discoveries, etc.* ii. p. 97. These dowels were fixed in a large stone to the east of the staircase.

2584. THREE DOWELS, cylindrical, bulging towards the middle, for fitting into holes in the centre of the drums of the columns. Length 6 in. From the Mausoleum, Halicarnassos, 1857. Newton, *Discoveries*, ii. p. 180.

2585. FOUR DOWELS, filled with lead; on the end of one is incised ∃; shape as the last examples, but one has square ends. Length 3½ to 4⅜ in. From excavations at the Temple of Athenè Polias, Priene. Presented by the Society of Dilettanti, 1870.

F. LOCKS AND KEYS (2586—2668).

2586. LOCK, attached to an oblong box, three of the sides being curved vertically outwards; one end is flat, and in it is a key-hole with a flap over it. The box has a sliding lid, working in a groove, in which are four holes in a row with double rings round them. Dimensions, $5\frac{1}{8} \times 3\frac{1}{4} \times 1\frac{7}{8}$ in. From Tarentum. Castellani, 1873. Slightly corroded.

2587. LOCK-PLATE, oblong, with four holes for attachment; behind it is a bolt fixed to a knob and working in a slit; below is an oblong slit through which the key is inserted to raise the bolt. Ht. $1\frac{7}{8}$ in. Bequeathed by Sir W. Temple, 1856. Upper part injured.

2588. LOCK-PLATE, square, with various holes pierced, and a latch to be raised by the insertion of a key; on it are incised and punctured patterns, consisting of a border of chevrons, and in the centre a bird among foliage. $5\frac{1}{4} \times 4\frac{1}{2}$ in. Much broken.

2589. LOCK-PLATE, circular, pierced with four small square holes (for attachment), and a ⅂-shaped key-hole between two oblong ones in the centre. Diam. $8\frac{5}{8}$ in. From Torre Annunziata. Bequeathed by Sir W. Temple, 1856.

2590. LOCK-PLATE, in the form of a flat piece of metal, oblong with concave sides, with a hole at each corner for attachment to the wooden part; in the middle is a hole for the key in the form of an F. $3 \times 2\frac{1}{2}$ in. From excavations at Prienè, 1870. Presented by the Society of Dilettanti.

2591. LOCK-PLATE, as before, with rims to cover the wooden part and holes at the corners; in the centre, two oblong key-holes and a knob. $2\frac{1}{8} \times 1\frac{3}{4}$ in. Cnidos, 1859. Rather corroded and broken.

2592. LOCK-PLATE, as the last; in the middle, two additional holes, one circular, the other T-shaped; faint concentric circles incised. $2\frac{1}{8} \times 2\frac{1}{8}$ in. Comarmond Coll., 1851. Very thin.

2593. LOCK, in the form of a bolt, with apertures into which pegs are inserted by the action of the key, and lifted out again by means of the key when the door was opened, to enable the bolt to slide back; the apertures are four in number, oblong, and one has a cross-bar across. Length 2 in. Comarmond Coll., 1851.

2594. LOCK, as before; four apertures in the shape of double loops, with small diamond-shaped ones in between, and a triangular one at each end. Length $5\frac{1}{4}$ in.

2595. LOCK, as before; two oblong and three triangular apertures. Length $5\frac{1}{4}$ in. From Torre Annunziata. Bequeathed by Sir W. Temple, 1856.

2596. LOCK, as before; four triangular apertures forming a square, and next to them six forming a circle; two holes pierced in the thicker end. Length $2\frac{7}{8}$ in. Comarmond Coll., 1851.

2597. LOCK, as before; six circular apertures, with two lozenge-shaped in between, and a triangular one at each end; at one end of the bolt is a square hook; in the other, a T-shaped piece cut out. Length $3\frac{3}{4}$ in.

2598. THREE LOCKS, in the form of flat pieces of metal, with a hole in one end for a chain or wire, and at the other end an upright square staple for a bolt. Length $3\frac{1}{2}$ to 4 in. From Corfu. Woodhouse Coll., 1868.

2599. LOCK, in the shape of a horse, with remains of harness on the head and body; a hole in the back of the neck, another at the muzzle, and a trefoil-shaped hole pierced lengthways through the body; eyes not indicated. Length $1\frac{5}{8}$ in. Comarmond Coll., 1851. Feet lost.

2600. LOCK, in the form of a box, oval, with knobs round it; on the lid, a head in relief; the lid opens with a hinge by means of a bolt-hole on one side; a chain is attached consisting of oblong links joined by swivels. Ht. $1\frac{1}{2}$ in. Hamilton Coll. 68.

2601. LOCK, of wood, with a bronze plate of oval shape in front, in which is a key-hole with flap over it working on a button, which is lifted to insert the key. Ht. $2\frac{7}{8}$ in. Comarmond Coll., 1851. Much worn and injured.

2602. LOCK in the form of a cylindrical box, with bands all the way up of double and triple rings; it has a lid in which are perforations, one oblong, one in the shape of a key-hole, and six circular, of which three are smaller than the other three; in the bottom are several holes stopped up. Ht. $2\frac{3}{4}$ in. Diam. $2\frac{1}{4}$ in. Payne Knight Coll. Surface rather damaged.

2603. LOCK, as the last; only two perforations in the top, one oblong and one of key-hole shape. Ht. $2\frac{3}{4}$ in. Diam. $2\frac{1}{4}$ in. Towneley Coll. Much corroded.

2604. LOCK, exactly as the last; an iron key with pear-shaped ring handle is fixed in the key-hole. Ht. $2\frac{3}{4}$ in.; with the key, $5\frac{3}{8}$ in. Diam. $1\frac{3}{4}$ in. Hamilton Coll. 74.

2605. LOCK, in the form of a box larger in front than behind, with a smaller piece attached below; at the top is a spike for fixing the lock in the door, in the form of a nail as Nos. 3191–3194, incised with patterns of crosses alternating with pairs of upright lines, and an animal running to r. On the lid, which works on a hinge, is a Gorgoneion in relief, the nostrils and open mouth forming the key-hole; in the lower part is another key-hole of irregular shape, round which circles and dots are incised. Ht. $3\frac{3}{4}$ in.

2606. KEY, consisting of ring and wards at right angles, in which a series of parallel grooves are cut. Length $1\frac{1}{8}$ in. Diam. $\frac{7}{8}$ in. From Amathus, Cyprus; excavated under the Turner bequest, 1894. Somewhat injured.

2607. KEY, with ring-handle, shaft, and wards in the form of two short teeth between two long ones. Length 2 in. Presented by Gen. Meyrick, 1878.

2608. KEY, as before, with three thick teeth in the wards. Length $1\frac{7}{8}$ in. Presented by Gen. Meyrick, 1878. Rather worn.

2609. KEY, with flat top, concave on the upper edge, hollow shaft, and wards with five holes pierced in *quincunx* fashion and three teeth down the outer edge. Length $1\frac{5}{8}$ in. Presented by Gen. Meyrick, 1878.

2610. KEY, with large thin ring, hollow shaft, and wards with two holes pierced. Length $1\frac{3}{4}$ in. Presented by Gen. Meyrick, 1878.

2611. KEY, with ring-handle, square moulded top to shaft, and wards at right angles, with three teeth, the outer one slit through diagonally. Length $2\frac{3}{4}$ in. Presented by Gen. Meyrick, 1878.

2612. KEY, with flat ring, and wards at right angles; four teeth, the alternate ones divided in two. Length $1\frac{1}{2}$ in. Presented by Gen. Meyrick, 1878.

2613. KEY, with large thick handle, shaped like a sistrum, with wards at right angles, bent twice round at the end; six teeth. Length $2\frac{1}{8}$ in. Presented by Gen. Meyrick, 1878.

2614. KEY, with large ring, and wards with six teeth. Length 2 in. Presented by Gen. Meyrick, 1878.

2615. KEY, with flat ring, on the top of which are two points, square shaft, and wards at right angles, with five triangular teeth. Length $1\frac{7}{8}$ in. Presented by Gen. Meyrick, 1878.

2616. KEY, attached to a ring by a rivet, with elaborately-moulded hollow shaft, on which are patterns of dotted circles, and wards with two teeth. Length $1\frac{1}{2}$ in. Presented by Gen. Meyrick, 1878.

2617. KEY, with thin ring, and wards at right angles, with five triangular teeth. Length $1\frac{3}{8}$ in. Presented by Gen. Meyrick, 1878.

2618. KEY, with ring, short square shaft, and wards at right angles, with four oblong teeth. Length $1\frac{3}{8}$ in. Presented by Gen. Meyrick, 1878.

2619. KEY, consisting of a ring and wards, the latter hollowed out in form. Length $\frac{3}{4}$ in. Presented by Gen. Meyrick, 1878.

2620. KEY, as before; wards flat, with a rectangular notch cut out. Length $\frac{1}{2}$ in. Presented by Gen. Meyrick, 1878.

2621. KEY, as before, with hollow shaft and plain square ward. Length $\frac{3}{4}$ in. Presented by Gen. Meyrick, 1878.

2622. KEY, as before, with pattern cut in wards; on the remaining part, an incised pattern. Length $\frac{3}{4}$ in. Presented by Gen. Meyrick, 1878.

2623. KEYS, two in number, with ring, short shaft, and wards at right angles, formed of ten and seven solid tubes respectively, placed close together. Length $1\frac{3}{8}$ and $1\frac{1}{4}$ in. Presented by Gen. Meyrick, 1878.

2624. KEY, working on a swivel on a ring; hollow shaft; two holes cut in wards. Length $1\frac{7}{8}$ in. Presented by Gen. Meyrick, 1878.

2625. KEY, as the last; wards . Length $1\frac{3}{4}$ in. Presented by Gen. Meyrick, 1878.

2626. KEY, with ring, flat, with hollow shaft and wards with four teeth. Length $1\frac{3}{8}$ in. Presented by Gen. Meyrick, 1878.

2627. KEY, with ring, short square shaft, and wards at right angles, with three teeth, the middle one slit diagonally through. Length $1\frac{1}{4}$ in. Presented by Gen. Meyrick, 1878.

2628. KEY, with ring, hollow shaft and wards . Length $1\frac{3}{8}$ in. Presented by Gen. Meyrick, 1878.

2629. KEY, with small ring, and square moulded hollow shaft with a knob either side. Length $1\frac{1}{4}$ in. Presented by Gen. Meyrick, 1878. Wards worn away.

2630. KEY, with handle in form of a double volute; wards plain. Length $1\frac{1}{4}$ in. Presented by Gen. Meyrick, 1878.

2631. KEY, with hexagonal top, pierced; moulded shaft; wards with two oblong and two triangular teeth. Length $2\frac{1}{8}$ in. Presented by Gen. Meyrick, 1878. Worn.

2632. KEYS, two in number, with hole in upper part, through which passes a ring of wire, the ends knotted together in a double knot; hollow shaft; wards plain. Length $1\frac{3}{8}$ and $1\frac{3}{4}$ in. Presented by Gen. Meyrick, 1878.

2633. KEY, with thick ring at top and cross-piece below; three projections from lower end; wards in form of cross in square. Length $3\frac{3}{8}$ in. 1850.

2634. KEY, with ring and cross-piece, as last; double wards: (1) ; (2) at right angles, with three teeth. Length $1\frac{5}{8}$ in. 1850.

2635. KEY, with small ring at top and four-sided stem; wards at right angles with four triangular teeth. Length $2\frac{3}{4}$ in. 1852.

2636. KEY, with small ring and moulded top; flat shaft with a notch at the end for raising the bolt. Length $2\frac{3}{8}$ in. Comarmond Coll., 1851.

2637. KEY, with ring, and wards at right angles, with five teeth close together. Length $1\frac{1}{2}$ in. Towneley Coll.

2638. KEY, working on a swivel on a ring; wards with three oblong slits. Length $1\frac{7}{8}$ in. Towneley Coll.

2639. KEY, consisting of ring and wards with nine teeth. Length 1 in. Towneley Coll.

2640. KEY, attached at the upper end to a ring; plain wards and hollow shaft. Length $\frac{7}{8}$ in. Towneley Coll.

2641. KEY, with ring, flat shaft, and wards at right angles with four long teeth. Length $1\frac{1}{2}$ in. Towneley Coll.

2642. KEY, as last but one; no shaft. Length $\frac{3}{4}$ in. Towneley Coll.

2643. KEY, with conical top, moulded, like the roof of a Lycian tomb, supported on four pillars; wards at right angles, much worn, the spaces filled up. Length $3\frac{3}{4}$ in. Hamilton Coll. 146.

2644. KEY working on a large ring on a swivel; the ring has a knob attached; the stem is split down, and ends in an elaborate arrangement of wards. Length $3\frac{1}{4}$ in. From Corfu. Woodhouse Coll., 1868.

2645. KEY, with loop-handle, and stem bent at right angles, ending in a series of three wards, each with two teeth. Length $8\frac{1}{4}$ in. Bequeathed by Sir W. Temple, 1856.

2646. KEY, consisting of ring and wards, the latter flat, with rectangular notch cut out. Length $\frac{1}{2}$ in. Castellani, 1872.

2647. KEY, consisting of ring and wards, the latter hollowed out, as No. 2619. Length $\frac{5}{8}$ in. Castellani, 1872.

2648. KEY, as before; wards consisting of a tooth and a flat piece projecting from the shaft. Length $\frac{5}{8}$ in. Castellani, 1872.

2649. KEY, as before, with very thin ring and wards with an oblong slit in the centre and a notch below. Diam. of the ring $\frac{3}{4}$ in. Castellani, 1872.

2650. KEY, as before; with elaborate wards; three teeth. Length $\frac{3}{4}$ in. Castellani, 1872.

2651. KEY, with ring and flat wards pierced in the form of the letters ΥΓΙΑ, Ὑγιᾶ. Length $1\frac{3}{8}$ in. Bassah, near Tyre, 1895.

2652. KEY, with ring, and wards at right angles with three teeth, the middle one slit diagonally through. Length $2\frac{1}{8}$ in. Blacas Coll., 1867.

2653. KEY, as the last, tapering down and curved at a right angle, with four long teeth. Length $2\frac{1}{8}$ in. Blacas Coll., 1867.

2654. KEY, as before; moulded stem; two large and four small teeth alternating. Length $2\frac{1}{4}$ in. Blacas Coll., 1867.

2655. KEY, with solid head and wards; chain attached; three small holes in head. Length $2\frac{5}{8}$ in. Blacas Coll., 1867.

2656. KEY, attached to a ring by a rivet; hollow moulded shaft; oblong slit in wards. Length $1\frac{1}{4}$ in. Blacas Coll., 1867.

2657. KEY, with ring; square moulded shaft, and wards at right angles with five triangular teeth. Length $1\frac{3}{4}$ in. Blacas Coll., 1867.

2658. KEY, with top in the form of a double volute with plinth below; shaft moulded; wards elaborately cut, with four teeth projecting from one side at right angles. Length $2\frac{3}{4}$ in.

2659. KEY, with notched ring and cross-piece; wards with four openings and four teeth projecting from one side at right angles. Length $2\frac{3}{8}$ in. Patina.

2660. KEYS, two in number, cylindrical and fluted, with ends of smaller diameter to fit into the lock. Length $1\frac{7}{8}$ and $2\frac{1}{4}$ in.

2661. KEY, with sistrum-shaped handle and wards with two oblong slits and two teeth. Length $2\frac{7}{8}$ in.

2662. KEY, with hexagonal top, pierced, and wards at right angles, with four triangular teeth only partially cut through. Length $2\frac{1}{8}$ in.

2663. KEY, with ring and wards with three holes pierced and three teeth. Length $2\frac{1}{2}$ in.

2664. KEY, attached to ring by rivet; hollow moulded shaft; hole pierced in ward. Length $1\frac{1}{8}$ in.

2665. KEYS, four in number, consisting of ring and wards, as No. 2619, etc.; one has incised patterns on the ring; one key has a hollow shaft and plain wards. Length $\frac{5}{8}$ to $\frac{3}{4}$ in.

2666. KEY, with ring, short shaft, and wards at right angles with ten tubes, as No. 2623. Length $1\frac{1}{8}$ in.

2667. KEY, attached to ring by rivet; hollow moulded shaft; wards incised. Length $1\frac{1}{8}$ in.

2668. KEY, attached to ring; hollow shaft; two sets of wards, the lower with double teeth. Length 1 in.

G. MISCELLANEOUS IMPLEMENTS

(2669–2703).

2669. COMPASSES, pair of. The heads of the two arms lie flat on each other, and are joined by a rivet passing through them, projecting considerably on one side as a support for the hand. Length $5\frac{1}{2}$ in. Towneley Coll.

2670. COMPASSES, two similar pairs of. Length $3\frac{3}{4}$ in. and 7 in.

2671. COMPASSES, as before. Length 7 in. Payne Knight Coll. Incised markings on the legs.

2672. COMPASSES, as the last. Length $3\frac{3}{4}$ in.

2673. COMPASSES, with a hinge at the head. Length $5\frac{3}{4}$ in. Towneley Coll. Broken.

2674. COMPASSES, working on a hinge. The legs end in moulded knobs ; something has been attached to one by a hinge. Length $7\frac{7}{8}$ in.

2675. COMPASSES, of the modern type, the legs not riveted together, but fitting into one another. Length $1\frac{7}{8}$ in.

2676. COMPASSES, as the last, with square head, the upper part of the legs moulded. Length $4\frac{1}{8}$ in.

2677. COMPASSES, with double-pointed legs, riveted together two-thirds of the way up. Ht. $7\frac{3}{8}$ in. Towneley Coll.

2678. COMPASSES, as the last. Length 7 in. From Corfu. Woodhouse Coll., 1868.

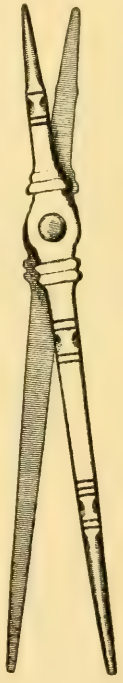


Fig. 77 = No. 2678.

2679. FOOT-RULE, measuring ·09675 English feet, or 11·61 inches ; hinge in the middle ; apparently not divided into inches. Hamilton Coll. 56.

2680. INKSTAND. Cylindrical, with projecting rim above and below; the stem is moulded, some of the mouldings being finely hatched ; lid with hinge in which is a small oblong aperture; round it is an ivy-wreath inlaid in silver. Ht. 2 in. 1895.

2681. STYLUS with spike at one end and at the other a small disk bent at an angle, probably for erasing; the latter end of the stem is moulded. Length $4\frac{1}{2}$ in. From Rome. Burgon Coll.

2682. TWO STYLI, as before ; a hole pierced in the moulded part of one. Length $4\frac{5}{8}$ and $5\frac{3}{4}$ in. Towneley Coll.

2683. STYLUS, as before. Length $5\frac{3}{4}$ in. Comarmond Coll., 1851.

2684. FIVE STYLI, as before ; one has a knob in the moulded part, in which a hole is pierced. Length $3\frac{1}{4}$ to $5\frac{7}{8}$ in.

2685. SIX STYLI, with spike and disc as before ; middle part plain, except one which is twisted. Length $3\frac{5}{8}$ to $5\frac{3}{8}$ in.

2686. FOUR STYLI, with one end flat and spade-shaped, the other pointed. Length $3\frac{1}{2}$ to $4\frac{5}{8}$ in. Two presented by General Meyrick, 1878.

2687. THREE STYLI, similar type ; the middle part is twisted ; on the flat part of one is incised : IVI. Length $3\frac{3}{8}$ to $4\frac{1}{4}$ in. From Corfu. Woodhouse Coll., 1868.

2688. INSTRUMENT of uncertain use, with elaborately moulded handle, and flat elongated leaf-shaped blade, ending in a knob. Length $6\frac{1}{8}$ in. Presented by General Meyrick, 1878. Cf. Roach-Smith, *Collect. Antiq.* iii. 34, 3.

2689. INSTRUMENT, as the last. Length $4\frac{7}{8}$ in. Towneley Coll. End of handle broken.

2690. STYLUS, or needle. Length $5\frac{1}{2}$ in. Curium, Cyprus, 1895 (excavated under the Turner bequest).

[It is possible that the objects numbered 2681–2685 and 2688–2690 are surgical instruments or implements used in the toilet ; Nos. 2686 and 2687 alone can be certainly identified as styli.]

2691. DISKOS, as No. 248, but quite plain. Diam. $9\frac{1}{4}$ in. Weight 8 lbs. 13 oz. From Corfu. Woodhouse Coll., 1868.

2692. ATHLETE'S RING, with four knots or moulded rings. Diam. 5 in. Towneley Coll. See Friederichs, *Kleinere Kunst u. Industrie*, p. 264 ; Schumacher, *Bronzen zu Karlsruhe*, No. 873 ; *Arch. Zeit.* 1876, p. 24. Most of these objects have been found in Picenum or thereabouts ; the attribution of their use to athletes is not much more than a conjecture.

2693_1. ATHLETE'S RING, as the last, with six knots. Diam. $6\frac{3}{4}$ in. Towneley Coll.

2693_2. ATHLETE'S RING, as the last. Diam. $8\frac{1}{8}$ in. Payne Knight Coll.

2693_3. ATHLETE'S RING, as before. Diam. $8\frac{1}{4}$ in.

2694. SCOURGE. The handle has a knob at the end and another in the middle, and ends in two rude animal's heads ; it is pierced with two holes for the cords ; twelve large and seventeen small beads of bronze, strung on modern cords, remain from the ancient lashes. Length of handle, $6\frac{1}{2}$ in. From Rome. Castellani, 1873.

2695. MODEL OF TWO-HORSE CHARIOT. The near-horse is lost ; between them is the pole, ending in a ram's head ; the horse rears up in a spirited manner. The chariot is of open work, the upright part in front being of semicircular form ; the wheels have eight spokes. This may be regarded as a fairly exact representation of the ordinary Roman *biga*. Ht. $7\frac{3}{4}$ in. Length 10 in. Found in the Tiber ; acquired by the Duke of St. Albans in Rome, and purchased from him, 1894. The base is ancient, but does not belong to this group.

2696. END OF CHARIOT-POLE (?), in the form of a cylindrical socket, inlaid outside with silver ; on the end is a bust of a youthful Satyr springing from a calyx ; he has thick locks, and small wings over the temples ; he blows a horn which he holds in both hands. Ht. 4 in. Length 4 in. Acquired from the Earl of Carlisle, 1896.

2697. END OF CHARIOT-POLE, as the last, but not silvered, terminating in bust of boy springing from a calyx ; he wears a wreath with three points and chlamys fastened on r. shoulder. Ht. 3 in. Length $3\frac{1}{4}$ in. Acquired from the Earl of Carlisle, 1896. Rather coarse work.

2698. END OF CHARIOT-POLE, as before ; moulded rings, and engrailed edges to the ends ; terminating in bust of Amazon in Phrygian cap and chiton fastened on shoulders. Ht. $3\frac{1}{8}$ in. Length $3\frac{1}{8}$ in. Acquired from the Earl of Carlisle, 1896.

2699. TWO PARTS OF CHARIOT (?), each consisting of a collar with wide rim, pierced with a hole on one side ; on the rim is a support with a volute either side, to which is attached the figure of a tortoise in relief, at right angles to the rim ; the scales of the shell are octagonal, with small lozenges in the interstices. Diam. of collars, $6\frac{5}{8}$ in. and $7\frac{1}{4}$ in. Acquired from the Earl of Carlisle, 1896. Rather rough work.

2700. AXLE-BOX (?). On the front is a Gorgoneion, with small wings and rich curly hair ; a ring on the top of the head. Ht. $3\frac{5}{8}$ in. Diam. $7\frac{3}{8}$ in. Acquired as before.

2701. DISC, perhaps from an axle-box, with lion's mask in relief, pierced with four holes ; mouth hollow. Diam. $4\frac{1}{4}$ in. Acquired as before. Part broken away.

2702. PART OF CHARIOT, probably from the axle, a cylindrical piece of bronze with a lion's head in relief on the front surrounded by bead-moulding, and a wide rim edged with bead-moulding round the other end. Ht. $4\frac{1}{4}$ in. Bequeathed by Sir W. Temple, 1856.

2703. FOUR DISCS ending in lions' heads in relief, probably from chariot-axles. Diam. 4 in. From Hungary. Hertz Coll., 1859 (*Sale Cat.* 1015).

H. ARMS AND ARMOUR (2704—2910).

I. ETRUSCAN ARMOUR AND WEAPONS (2704–2734).

2704. SHIELD, circular, probably intended for mounting on leather; in the centre is a boss with patterns of stars and raised knobs; round this are concentric bands of pattern in low relief, as follows: Stars, double lotos-flowers; cross-lines; Sphinxes passant to l.; lines, lotos-flowers, and stars; lines and stars; Sphinxes as before; two rows of stars and lines and one of lotos-flowers; an interlacing chain of lotos-flowers; guilloche, and stars. Diam. 2 ft. 11½ in. *Mus. Ital. di Class. Ant.* ii. p. 107; Perrot and Chipiez, *Histoire de l'Art*, iii. p. 870; cf. *Mus. Greg.* i. pls. 18–20, and an almost identical specimen in Karlsruhe (Schumacher, *Bronzen zu Karlsruhe*, No. 708).

2705. SHIELD, circular, with a central handle fixed on by two large plates; the shield is flat, with convex edge and a wide flat rim. Diam. 2 ft. 11 in. Much injured and corroded.

2706. SHIELD. The edges are bent over and the centre is deeply hollowed; the boss is in the form of a lion's head in relief, with open mouth, and round it are two bands of tongue-pattern. Diam. 17¼ in.

2707. SWORD. The handle is hollowed out for inlaying; one rivet still remaining, and two other holes for attachment of the ivory handle. Length 13¼ in. End of handle broken off.

2708. SWORD, as the last, with part of sheath, on which are bands of chevron-pattern and incised lines; down the blade are incised lines. Length 16½ in. Campanari, 1839. End of handle broken off.

2709. SWORD, as before, with part of sheath, ending in two large discs with a moulded piece between; ribbed blade. Length 15 in.

2710. SHEATH OF SWORD, ending in a moulded knob. Length 11½ in. Blayds Coll., 1849. Top part broken away.

2711. SPEAR-HEAD, cast, with a hole through the lower end. Ht. 3⅝ in. Bequeathed by Miss Auldjo, 1859.

2712. SPEAR-HEAD, as before. Ht. 13 in.

2713. SPEAR-HEAD, as before, with rivet. Ht. 13¼ in. Blayds Coll., 1849.

2714. SPEAR-HEAD, as before, with two holes at lower end of blade; circular ornaments. Ht. 11⅞ in. Blayds Coll., 1849.

2715. SPEAR-HEAD, ornamented with incised chevron-pattern and four circles. Ht. 11¾ in. Count Milano's Sale, 1853.

2716. SPEAR-HEAD, with four projecting edges. Length 10⅞ in. From Perugia. Castellani, 1873.

2717. HELMET (*pileus*). The helmet is conical, curving inwards just above the brim, which is in the form of a vertical band. Ht. 8¼ in. From Canino. Presented by General Meyrick, 1878.

2718. HELMET, as the last. Ht. 7½ in.

2719. HELMET, as before. Ht. 8½ in. Bequeathed by Sir W. Temple, 1856.

2720. HELMET, as before; round the brim is stamped a double egg-pattern. Ht. $7\frac{3}{4}$ in. Much corroded.

2721. HELMET, with notch either side, and a piece covering the back of the neck; a wreath of ivy-leaves and berries in gold leaf is attached to the front. Ht. 7 in. From Vulci. Canino Coll., 1837. De Witte, *Descr.* 268. The top is dented in.

2722. HELMET, with cheek-pieces; the eye-holes and nasal are rendered in relief above and incised below. On each cheek is a boar incised, turned towards one another; between them, and round the lower edge, incised feather-pattern. Ht. $7\frac{1}{2}$ in. From Vulci. Millingen Coll., 1847. Rather broken; support of crest lost. Kemble, *Horae Ferales*, pl. 12, fig. 2; cf. Schumacher, *Bronzen zu Karlsruhe*, pl. 19.

2723. HELMET, as the last, with brim at back; two holes on top for supports of plumes. Ht. $7\frac{1}{2}$ in. From Etruria. Bequeathed by Sir W. Temple, 1856.

2724. HELMET. In front, a scroll in low relief; a ridge runs from front to back; at the back is a flap covering the neck; cross-piece with three sockets for insertion of plumes, turning up at each end into a tube in which the crest has been inserted (one tube lost). Ht. 8 in. From Vulci. Burgon Coll. Split up the middle.

2725. HELMET. Hemispherical shape, with a peak behind and a knob on the top. Ht. $7\frac{3}{4}$ in. Bequeathed by W. Burges, Esq., 1881; formerly in possession of General Meyrick.

2726. HELMET, as the last; the peak is narrower, and has punctured patterns and hatched incisions round the edge; on either side are two rivet-holes for the attachment of cheek-pieces; on the knob, scale-pattern incised. Ht. $7\frac{1}{2}$ in.

2727. HELMET, as before; on the knob, scale-pattern; round the edge, moulded cable-pattern; very small peak behind. Over the eyes is a narrow projection, within which are two pendant oval rings. Ht. 8 in. Millingen Coll., 1847. The cheek-pieces are broken, but the hinges remain.

2728. HELMET, as the last; on the knob, tongue-pattern; round the edge, egg-pattern; narrow brim. In the brim and on one side are holes. Ht. $7\frac{3}{4}$ in. Blacas Coll., 1867.

2729. HELMET, in the form of a skull-cap, with markings in low relief; on each side is visible the place of insertion of a plume. Ht. 4 in.; length 9 in. Hamilton Coll. iii. 5. Found on the battle-field of Cannae, 1752. The lower part is broken away.

2730. HELMET, as the last, but more complete; two supports of crests on top. Ht. $6\frac{1}{2}$ in. Hamilton Coll. iii. 4. Found on the battle-field of Cannae, 1752.

2731. PAIR OF GREAVES. On the thick part of the calf is a double groove, curving round. Ht. $18\frac{1}{4}$ in. Bequeathed by W. Burges, Esq., 1881; from the Meyrick Coll.

2732. TWO PAIRS OF GREAVES, as the last; one pair has a large palmette incised on each knee. Ht. of each, $18\frac{1}{8}$ in.

2733. GAUNTLET, with long wrist-piece, flat part for the palm of the hand and semi-cylindrical pieces for the fingers and thumb. Length $12\frac{1}{2}$ in. Canino Coll., 1837. De Witte, *Descr.* 240. Much injured; thumb and ends of fingers broken off. Compare *Mus. Greg* i. pl. 57, fig. 3.

2734. TWO TRUMPETS, curved in a semi-circle, with mouth-piece, formed of two pieces joined together by a ring in the middle. Length across from end to end, 2 ft. 1 in. and 2 ft. 2 in. Much corroded.

II. GREEK AND ROMAN WEAPONS (2735-2815).

A. SWORDS AND KNIVES (2735-2766).

2735. SWORD, of common type, with cross-piece at top of handle, which has been inlaid; four rivets are still remaining; blade much injured and jagged. Length 16 in. From Ruvo. Bequeathed by Sir W. Temple, 1856.

2736. SWORD, as the last; handle broken off; four rivet-holes in blade, which has shallow ribs. Length $13\frac{1}{4}$ in.

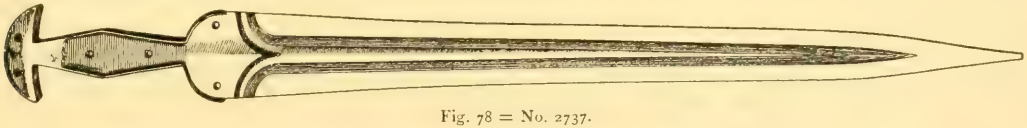


Fig. 78 = No. 2737.

2737. SWORD, as before, with six rivet-holes remaining; on the blade, fine lines on either side of the rib. Length $21\frac{3}{8}$ in. Blue patina on blade.

2738. SWORD, blade of; two rivet-holes; fine lines down the blade. Length $16\frac{1}{2}$ in.

2739. SWORD, with cylindrical handle bound round with gold wire; down the blade are fine lines. Length $16\frac{1}{4}$ in. Handle broken; blade corroded and injured.

2740. SWORD, with iron blade, and moulded ivory handle with bronze top; cross-piece or pommel of bronze . Length 2 ft. $2\frac{3}{4}$ in. 1851.

2741. SWORD, with iron blade, and moulded bronze handle ending in the head of a lioness or panther. Length $15\frac{3}{4}$ in. Blayds Coll., 1849. Much corroded and broken.

2742. PART OF SWORD IN SHEATH. On the blade, fine lines and two rivet-holes; the sheath ends in a large knob. Length $11\frac{3}{4}$ in. From Armento. Bequeathed by Sir W. Temple 1856. Lower end of blade and part of sheath lost; one side of sheath split up.

2743. HANDLE OF SWORD, with cross-bar at top and groove for insertion of iron blade. Length $4\frac{1}{4}$ in. From Armento. Bequeathed by Sir W. Temple, 1856. The handle is split up horizontally.

2744. SWORD and part of sheath; double lines down blade; handle ends in a cross-piece with curved ends and a spike in the middle; the sheath ends in a knob. Length $23\frac{1}{4}$ in. Castellani, 1873. Patina. Point of sword broken off.

2745. DAGGER of iron, in bronze sheath; the sheath is split up and the ends broken away. Length $13\frac{1}{4}$ in.; of the sheath, $11\frac{5}{8}$ in. Castellani, 1865. Both dagger and sheath are much injured and corroded.

2746. DAGGER, with iron blade, and moulded bronze handle, which has a disc at either end. Length 8 in. Payne Knight Coll. Much injured and corroded.

2747. DAGGER, of short stumpy form, with broad blade, and cross-piece (pommel) at the top. Length $5\frac{1}{2}$ in. Handle broken.

2748. BLADE of sword or dagger, plain and flat, broken straight off. Length 9 in. Towneley Coll.

2749. DAGGER, with ribbed blade, and six rivets still remaining for attachment of ivory handle. Length 13⅛ in. Cameiros, 1861. Worn and corroded; handle broken away.

2750. DAGGER, blade of, with three rivets in the top for fastening on the handle. Length 9⅝ in. Cameiros, 1861.

2751. DAGGER. On the blade are shallow groovings, bordered by an incised chevron-pattern; in the top are two rivets, and on the handle are three more for attachment of ivory inlaying; a wire is twisted round the handle. Length 14⅝ in.

2752. DAGGER, long and tapering, with shallow rib down the middle. Length 14½ in. From Corfu. Woodhouse Coll., 1868. Handle lost.

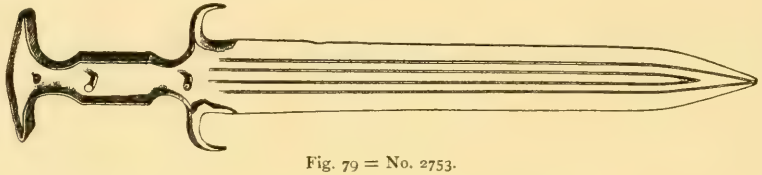


Fig. 79 = No. 2753.

2753. DAGGER, or short sword. On the blade, four lines incised each side; the handle has been inlaid, and has a cross-piece at the end, and two rivets in the middle for the inlaying; at the top of the blade, a horn each side. Length 15¾ in. From Corfu. Woodhouse Coll., 1868.

2754. SWORD. The handle has been inlaid; four rivet-holes still remain for fastening. Length 22½ in. From Scutari, Albania. Presented by C. West, Esq., 1880.

2755. KNIFE, with spike for insertion in the handle, which is lost; the blade is jagged. Length 10⅝ in. Bequeathed by Sir W. Temple, 1856.

2756. KNIFE, with narrow curving blade with thickened back; spike for insertion in handle. Length 7⅛ in. 1850. Repaired.

2757. KNIFE, as the last; groove along back. Length 6⅝ in. 1856. Repaired.

2758. KNIFE, as before; plain blade. Length 8⅛ in. Millingen Coll., 1847.

2759. KNIFE, with curved blade and hooked handle (forming three sides of a square); the handle ends in a ring, and has a small spike near the end. Length 17 in. From Praeneste; found in 1786 in a tomb with the cista, No. 743. Towneley Coll.

2760. KNIFE, as the last; ring attached at outer angle of handle. Length 16 in.

2761. KNIFE, as before, with iron blade; the handle has a ram's head at either end. Length 13¾ in. Found in 1819 at Carpentras, Vaucluse, France. Comarmond Coll., 1851. Blade much corroded; handle much worn.

2762. KNIFE. Very thin; flat handle ending in a ring; curved blade. Length 5¼ in. Point broken.

2763. KNIFE, resembling the early Cypriote type; the handle is straight and thin, ending in a hook; long leaf-shaped blade. Length 8¼ in. Presented by G. Witt, Esq., 1868.

2764. KNIFE, as the last; double handle, spirally twisted, formed of two cords of twisted wire laid together. Length 7⅛ in. Presented by G. Witt, Esq., 1868.

2765. BLADE OF KNIFE. Length 3¾ in. Cyprus, 1884. Very much corroded.

2766. PART OF BLADE OF KNIFE, with two rivets and part of a spike for insertion into handle. Length 3⅞ in. Cyprus, 1884. Corroded.

B. SPEAR-HEADS (2767–2796).

2767. SOCKET, for butt-end of spear, made of two separate pieces, the haft and a forked termination which is ribbed; between the prongs is a cross-bar with support ending in volutes. Length $7\frac{1}{2}$ in. From Tell Nebesheh. Presented by the Egypt Exploration Fund, 1888. Petrie, *Tanis II.* (Fourth Memoir of the Fund), pl. 3, p. 21. From a "Cypriote" tomb of about the sixth century B.C.

2768. SOCKET for butt-end of spear, as the last, but with plain prongs, all in one piece. Length $6\frac{7}{8}$ in. From Tell Nebesheh, 1888 (tomb 14 or 18). *Tanis II.* pl. 3, p. 21. From a "Cypriote" tomb of about the sixth century B.C.

2769. SPEAR-HEAD. Long blade with central rib and narrow socket. Length $9\frac{1}{4}$ in. From Tell Nebesheh, 1888 (tomb 17). *Tanis II.* pl. 3. Broken in two pieces. Found in a "Cypriote" tomb of about the sixth century B.C.

2770. SPEAR-HEAD. The haft is split up and bound round the end with a ferule; in it are two holes for rivets. Length $9\frac{3}{8}$ in. From Amathus, Cyprus, 1894; excavated under the Turner bequest (tomb 55). Corroded.

2771. SPEAR-HEAD, without hollow haft; down the middle is a rib. Length $6\frac{7}{8}$ in. From Amathus, Cyprus, 1894 (Turner bequest). Corroded.

2772. SPEAR-HEAD, with long ribbed blade shaped like a flag; two holes for fastening to shaft. Length $8\frac{1}{8}$ in. Olympia, 1865.

2773. SPEAR-HEAD, as the last, but the blade is more of a lozenge-shape. Length 7 in. Olympia, 1865.

2774. SPEAR-HEAD. Length $8\frac{7}{8}$ in. Cameiros, 1861. Both ends rather broken; surface much corroded.

2775. SPEAR-HEAD. Solid haft; four edges to blade. Length $13\frac{3}{4}$ in. Cyprus, 1869. In three pieces, all much worn; the haft split up.

2776. SPEAR-HEAD (?). Blade broad at first, then tapering; instead of a hollow haft, four rivet-holes in the broad part. Length $5\frac{3}{4}$ in. Athens, 1865.

2777. SPEAR-HEAD. Stumpy shape, with broad thick rib; two holes in haft. Length $5\frac{1}{2}$ in. From Corfu. Woodhouse Coll., 1868. Edges much worn.

2778. SPEAR-HEAD (?). Blade very thin, with two slits in the middle; no haft, but a spike, apparently for insertion in a wooden socket. Length $9\frac{3}{8}$ in. From Corfu. Woodhouse Coll.

2779. SPEAR-HEAD. Solid haft, with a small hole through the end. Length $6\frac{5}{8}$ in. Cameiros, 1864. Corroded.

2780. SPEAR-HEAD. A plain tapering head, with two holes for rivets and two spikes projecting just above. Length $4\frac{5}{8}$ in. Bequeathed by Sir W. Temple, 1856.

2781. SPEAR-HEAD. The blade spreads out into a disc at the lower end; two holes in the haft. Length 2 ft. $11\frac{1}{4}$ in. From Sicily. Castellani, 1873.

2782. SPEAR-HEAD. Length $4\frac{1}{8}$ in. From Rome. Burgon Coll. Much corroded; end of blade lost. Two holes in haft.

2783. SPEAR-HEAD. As the last. Length $12\frac{5}{8}$ in. Talamone, Tuscany, 1891. Haft broken; corroded.

2784. SPEAR-HEAD. Sharp point and strongly-projecting rib; holes in haft. Length $10\frac{5}{8}$ in. From Bari. Bequeathed by Sir W. Temple, 1856. Edges rather broken.

2785. SPEAR-HEAD. On the haft, punctured lines and concentric circles. Length $13\frac{1}{8}$ in. From Bari. Bequeathed by Sir W. Temple, 1856.

2786. SPEAR-HEAD. Double rib with herring-bone pattern along it; on either side of the haft a *quincunx* of concentric circles (one pierced through). Length $14\frac{1}{4}$ in. Blacas Coll., 1867.

2787. SPEAR-HEAD. Plain rib; holes in haft. Length $10\frac{1}{2}$ in. Blacas Coll., 1867.

2788. SPEAR-HEAD. The haft is octagonal, and ends in a moulded ring; the blade is lozenge-shaped. Length $11\frac{1}{2}$ in. Blacas Coll., 1867.

2789. SPEAR-HEAD. Stumpy form; holes in haft. Length $4\frac{5}{8}$ in. Blacas Coll., 1867. Corroded.

2790. SPEAR-HEAD. Polygonal haft, in which are two holes. Length $12\frac{3}{4}$ in. Castellani, 1865.

2791. SPEAR-HEAD. Blade spreading into a disc at lower end; thick rib of ⌒ section; holes in haft. Length $13\frac{5}{8}$ in. Payne Knight Coll.

2792. SPEAR-HEAD, with three edges. Length $13\frac{1}{2}$ in. Payne Knight Coll. Much restored.

2793. SPEAR-HEAD, with plain rib, and two holes in the haft, on which are incised concentric circles and punctured lines. Length $13\frac{3}{4}$ in.

2794. SPEAR-HEAD. Usual type. Length 11 in. Towneley Coll. Very rude; injured in places.

2795. SPEAR-HEAD. Usual type. Length $7\frac{7}{8}$ in.

2796. SPEAR-HEAD, curved round like a sickle; down the centre a thick ridge with groove each side. Length $17\frac{1}{2}$ in. Castellani, 1873.

C. ARROW-HEADS (2797–2815).

These objects, mostly from Greek sites, may be classified in the following manner:

Type A. Plain flat head, with solid shaft.
Type B. Resembling a spear-head, with hollow shaft, and rib down to the point.
Type C. As type A or type B, but barbed.
Type D. As type C, but with narrow solid shaft ending in a knob where it unites with the head.
Type E. Long narrow four-sided head, with shaft as in type D; mostly found in Cyprus.
Type F. As type B, except that the head has three concave sides, each with a rib; hollow shafts.
Type G. Plain pyramidal heads, generally three-sided, with hollow shafts; sometimes a hole is pierced in the head.
Type H. Heads as type B or type F, with a spur attached half-way down the shaft.

Illustrations of these eight types are given on opposite page.

2797. ARROW-HEADS, two in number, of types D and F respectively. Length $1\frac{5}{8}$ in. and $3\frac{1}{2}$ in. Payne Knight Coll. The first has long barbs, and the butt is hollow.

2798. ARROW-HEADS, two in number, of types A and C. Length $2\frac{5}{8}$ and $2\frac{3}{4}$ in. Towneley Coll.

2799. ARROW-HEADS, two in number, of type F. Length $1\frac{5}{8}$ and $2\frac{5}{8}$ in. From Athens. Burgon Coll.

2800. ARROW-HEADS, two in number, of type E. Length $2\frac{1}{2}$ and $2\frac{3}{4}$ in. Acquired 1853; Cypriote type.

2801. ARROW-HEAD, of type E. Length $2\frac{3}{4}$ in. From the S okes Coll., 1854.

2802. ARROW-HEAD, of type G, thick and heavy, with a groove along each side. Length $1\frac{1}{2}$ in. Bequeathed by Sir W. Temple, 1856.

2803. ARROW-HEADS, twenty-three in number, five of type B, one of type C, one of type D, seven of type F, and nine of type H. Length 1 to $1\frac{7}{8}$ in. From Calymnos; obtained by Lord Stratford de Redcliffe, 1856.

2804. ARROW-HEADS, eight in number, four of type B, one of type G, and three of type H. Length of each, 1 in. Sardinia, 1856.

2805. ARROW-HEADS, two in number, of type G. Length $1\frac{1}{8}$ in. and $\frac{7}{8}$ in. Kertch, 1860.

2806. ARROW-HEADS, four in number, one of type B, three of type G. Length $\frac{3}{4}$ to $1\frac{5}{8}$ in. From Marathon. Strangford Coll., 1864.

2807. ARROW-HEADS, three in number, one of type B, one of type F, one of type H. Length $1\frac{1}{2}$ to $1\frac{5}{8}$ in. Cameiros, 1864.

2808. ARROW-HEADS, ten in number, three of type D, one of type E, two of type F, two of type G, two of type H. Length $1\frac{1}{4}$ to $2\frac{3}{4}$ in. Greece, 1865.

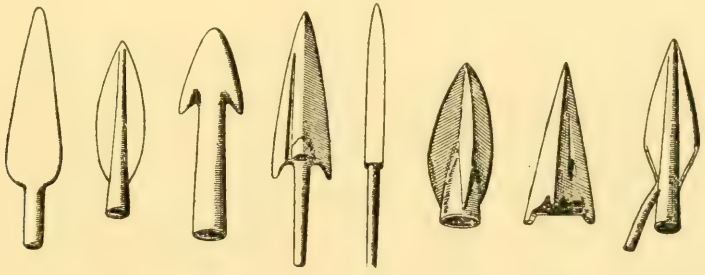


Fig. 80. Types of Arrow-Heads.

2809. ARROW-HEADS, nine in number, one of type A, six of type E, and two of type F. Length $1\frac{1}{8}$ to 4 in. From Cyprus: the first was acquired in 1884; the others presented by D. E. Colnaghi, Esq., 1866.

2810. ARROW-HEADS, two in number, of types D and G. Length $2\frac{3}{8}$ and 1 in. Blacas Coll., 1867.

2811. ARROW-HEADS, eight in number, one of type G, the others, type D. Length $1\frac{5}{8}$ to $3\frac{3}{4}$ in. From Corfu. Woodhouse Coll., 1868.

2812. ARROW-HEAD, of type B. Length $1\frac{3}{4}$ in. From Ephesus; excavated 1874.

2813. ARROW-HEADS, eight in number, three of type D, one each of types A, B, C, F, G. Length $1\frac{1}{4}$ to $2\frac{3}{8}$ in. From Hierapolis (Pambuk-Kalessi). Presented by Rev. Greville Chester, 1883.

2814. ARROW-HEADS, ten in number, of various types. Length 1 to $2\frac{3}{4}$ in. From Naucratis. Presented by the Egypt Exploration Fund, 1886 and 1888.

2815. ARROW-HEADS, forty-one in number, two of type A, seven of type B, five of type C, six of type D, eighteen of type G, and three of type H. All of unknown provenance.

III. GREEK AND ROMAN ARMOUR (2816–2876).

A. HELMETS (2816–2844).

2816. HELMET of Corinthian type, without crest; round the edge is a row of small holes. Ht. $8\frac{1}{2}$ in. Obtained in Greece by the fourth Earl of Aberdeen in 1803, and acquired at the Argyll House Sale in 1862. It was originally found with the marble head, *Cat. of Sculpture*, i. No. 559, but does not belong thereto. Front part broken away, and part of the back.

2817. HELMET. Round the temples is a groove for a wreath; eyebrows indicated by a raised ridge; in front is the head of a youthful Satyr in relief; the cheek-pieces are fastened on by hinges. Ht. 9 in. From Athens (?). Presented by W. T. Belt, Esq., 1883; formerly in collection of Earl Cadogan. Nasal lost, and cheek-pieces injured.

2818. HELMET of Corinthian type, with nasal and cheek-pieces, and pointed top; the upper part projects slightly; brim at back of neck. Ht. 9 in. Corinth, 1873. Corroded; edges injured.

2819. HELMET, with nasal and cheek-pieces, rounded top, and brim at back of neck; round the edge are incised egg- and other patterns. Ht. $9\frac{1}{4}$ in. From Santa Maura. Presented by Baron d'Everton, 1860. Brow beaten in.

2820. HELMET of Corinthian type, with nasal and cheek-pieces, round which is a border of plait-pattern, incised; piece for attachment of crest remaining on l. side. Ht. $8\frac{1}{8}$ in. From Apulia. Castellani, 1873. Patina; edge injured behind.

2821. HELMET, as the last; eye-brows indicated in low relief; small holes all round the edge, and incised border of pendants; brim at back of neck. Ht. $8\frac{1}{2}$ in. From Apulia. Castellani, 1873. Top injured.

2822. HELMET. The top is ridged, and projects over the lower part; eyebrows in low relief. cheek-pieces, but no nasal; on either side a notch. Ht. $9\frac{1}{4}$ in. From Apulia. Castellani, 1873.

2823. HELMET, with nasal and cheek-pieces; over the eye-holes are eyebrows in low relief. On the top each side a high flat curved piece is inserted, on which the plume was fixed; in the centre are holes and remains of rivets for the insertion of the central plume; brim at back of neck. Ht. $16\frac{1}{4}$ in. From Apulia. Castellani, 1873.

2824. HELMET, or *pileus*, tall and of a conical shape, with a small ring and a flat object shaped like a *pelta* attached in front, and beading round the back. On the top is a scroll supporting a bent piece ending in two ivy-leaves, in which the crest was fixed, and on either side is a flat upright piece in the form of a Gryphon's head and neck, with crest, attached by a heart-shaped piece to the helmet. Ht. $16\frac{1}{2}$ in. From Ruvo. Castellani, 1873.

2825. HELMET of the Corinthian type, with nasal and cheek-pieces, spreading out at the back of the neck; on either side is a small notch. Ht. 8 in. Blacas Coll., 1867.

2826. HELMET, as the last, the nasal projecting further down; the eyebrows are indicated by incised markings. On the nasal are incised palmette and feather patterns. Ht. $7\frac{1}{4}$ in. Blacas Coll., 1867. Top of head beaten in; point of left cheek-piece wanting; back split up.

2827. HELMET, as before. Round the edges of the eyes and nasal are small holes, and small spikes at intervals; behind them, tongue-pattern. Height $8\frac{1}{2}$ in. Blacas Coll., 1867. Crown and neck injured; traces of red paint.

2828. HELMET, with nasal and cheek-pieces; on the top is a socket for a crest, in which are remains of two pieces of wood. In front is a palmette-and-lotos pattern in low relief, and over the eyes are other patterns, sunk tongue-pattern, and discs in low relief; round the edges, incised lines, with palmettes at the corners and a row of perforations, continued round the cheek-pieces. Ht. $10\frac{1}{4}$ in. From Ruvo. Bequeathed by Sir W. Temple, 1856.

2829. HELMET, with nasal and clumsy cheek-pieces ; the upper part is dome-shaped ; round the edge are perforations. Ht. 8½ in. Bequeathed by Sir W. Temple, 1856. Top and lower edge injured.

2830. HELMET, with nasal and cheek-pieces, and a ridge across the top with two loops in it ; the cheek-pieces have been in the form of rams' heads in relief, but the reliefs are lost. On the brow is an imitation of carefully-curled hair, and above this are tongue and guilloche patterns, all carefully incised. The top part projects over the lower ; on either side is a notch. Ht. 10⅝ in. From Ruvo. Bequeathed by Sir W. Temple, 1856. Corroded.

2831. HELMET, with small nasal and large cheek-pieces, and brim at back of neck ; eyebrows in low relief ; at the top are three forked stands (two broken) for crests. Ht. 10¾ in. From Ruvo. Bequeathed by Sir W. Temple, 1856. Corroded.

2832. HELMET, in shape like the last, with small nasal, large cheek-pieces, eyebrows in relief (below which are incised small eyes), and three stands for crests, formed of double strips of metal. Round the edge is incised a herring-bone pattern, and on each cheek-piece a boar charging ; in the field, two uncertain objects. Above the r. cheek-piece is a flower, and on either side is an elaborate plant with flowers ; at the back is a Sphinx seated on hind-legs to r., with wings recurved and wearing a cap or fillet, confronted by a lion seated to l. Ht. 10¾ in. From Pomarico, Basilicata. Bequeathed by Sir W. Temple, 1856. Stands of crests broken. Graeco-Italian type, of 3rd cent. B.C.

2833. HELMET, with nasal, and brim to protect the neck ; in front is a horse's head in high relief. Ht. 7 in. Presented by General Meyrick, 1878. Much corroded ; top beaten in.

2834. HELMET, with nasal and cheek-pieces ; in front, imitation of curly hair (?) all round, and above, cable-pattern and lotos-buds incised. Ht. 8⅞ in. Presented by General Meyrick, 1878. Split open in front, nasal broken, and cheek-pieces and back injured.

2835. HELMET, with nasal, cheek-pieces, and brim at back of neck ; pattern of dots and pendants all round the edge ; two small holes at back. Ht. 8½ in. Bequeathed by W. Burges, Esq., 1881.

2836. HELMET, with nasal and cheek-pieces, and brim at back of neck ; round the edge is a bead-moulding ; at the inner corner of each eye-hole, an incised palmette. Ht. 8 in. Good patina ; the top is dented in in places.

2837. HELMET, with rounded top, nasal and cheek-pieces, and brim at back of neck ; in front is incised a palmette-and-lotos pattern, and round the edge is a bead-moulding ; in each cheek-piece is a hole, and also on the top. Ht. 8⅜ in. Very heavy.

2838. HELMET, as the last but one, with eyebrows in low relief and lines round the edge. Ht. 8⅞ in. Castellani, 1865. Found with a cuirass and other pieces of armour, probably forming part of a trophy (see No. 2849).

2839. HELMET, in the form of a Phrygian cap, with remains of hinges for cheek-pieces. Ht. 9 in. Blacas Coll., 1867. Edges very much broken.

2840. HELMET, of hemispherical shape, with cheek-pieces of shape, fastened by hinges ; round the rim, lines and cable-pattern ; on the top, a knob ornamented with scale-pattern. Ht. 14 in. From Apulia. Castellani, 1873. Sides dented in. Perhaps Etruscan ; for the type, cf. Nos. 2725–2728.

2841. HELMET, conical, with upright piece above, like the neck of a vase, and long curved semi-cylindrical piece attached, forming, as it were, a lip and handle ; round the lower edge, four moulded lines and occasional perforations. Ht. 9½ in. Payne Knight Coll. In bad condition.

2842. VISOR of gladiator's helmet, in two pieces, with patterns of circles and outer border of ivy-leaves, in open work ; on the lower bar are incised feather patterns ; below is a spike, and above, pieces for attachment to the helmet. Ht. $8\frac{1}{4}$ in. From the Ghirardesca Coll., Florence ; acquired 1857.

2843. MODEL OF GLADIATOR'S HELMET, with crest, ridge along the top, and projecting brim all round, with pattern of dots incised at the back ; the visor is solid, joining down the front. Ht. $3\frac{3}{4}$ in. Castellani, 1873. Hollow pedestal for attachment to some object.

2844. CHEEK-PIECE of helmet, moulded to fit the cheek, on which are part of a beard and moustache in low relief. Ht. $9\frac{1}{8}$ in. From Loryma, Caria. Presented by the Duke of St. Albans, 1872. Corroded and much bent. Hinge for attachment to helmet.

B. CUIRASSES, GREAVES, ETC. (2845–2876).

2845. BREAST-PLATE (*καρδιοφύλαξ*, Polybius, *Milit. Rom.* 23, 14). It is formed of three discs surrounded by rings, forming a shield-shaped surface ; the top is flat, and along it is incised an egg-pattern ; it has two hinges at the top and one each side for fastening straps which passed behind the body and thus secured the breast-plate Ht. $10\frac{1}{2}$ in. From Ruvo. Bequeathed by Sir W. Temple, 1856. Rather broken. A similar breast-plate is in the Karlsruhe Museum (Schumacher, *Cat.* No. 713, pl. 13, No. 14) ; the form is characteristic of Southern Italy and often occurs on Campanian vases (see *Brit. Mus. Cat. of Vases*, iv., F 197, F 241, F 242, and p. 20 ; also *Röm. Mittheil.* xi. (1896), p. 266).

2846. CUIRASS. Front and back pieces fastened with hinges, two on either side ; on either side of each hinge are rings for other fastenings ; the cuirass is moulded to fit the form of the body. Ht. 20 in. From Ruvo. Bequeathed by Sir W. Temple, 1856. Fourth century B.C. Rather corroded, and broken at the top.

2847. FRONT PART OF CUIRASS, moulded to fit the chest ; the breast-nipples are indicated. Ht. $13\frac{1}{2}$ in. Broken at the sides and top.

2848. FRAGMENTS of back part of cuirass, four in number, with rings for fastening to front piece. From the neighbourhood of Naples. Burgon Coll.

2849. CUIRASS, with front and back pieces, moulded so as to fit closely together ; on either side are remains of rivets and hinges for fastening. Ht. $21\frac{1}{4}$ in. Castellani, 1865. Mounted as a trophy with the helmet No. 2838.

2850. CUIRASS, part of front of, with rings for fastening ; nipples of breast indicated. Ht. $13\frac{1}{8}$ in. Blacas Coll., 1867. Corroded.

2851. CUIRASS, part of back of, with rings for fastening. Ht. $12\frac{1}{2}$ in. Blacas Coll., 1867.

2852. BELT, covered with minutely-incised patterns, concentric circles, chevrons and others. Length 3 ft. $2\frac{1}{8}$ in. Width $7\frac{1}{4}$ in. Hungary, 1867.

2853. BELT, with clasps as No. 2856 ; palmettes at end of hooks ; two holes for the hooks. Diam. $3\frac{3}{4}$ in. Blacas Coll., 1867. Corroded.

2854. BELT, with clasps as the last ; small holes round the top. Diam. $4\frac{1}{2}$ in. Bequeathed by Sir W. Temple, 1856.

2855. FRONT PART OF BELT, with pattern of three, five, and three bosses in the middle ; round the edge, a triple row of raised dots ; pointed oval shape. Length $12\frac{3}{4}$ in. 1857.

2856. BELT, three fragments of, with perforations ; the clasp is formed of two hooks, with palmette patterns in relief at the end ; in the other piece are eight holes for the hooks to fasten into. On the piece to which the hooks are attached is a figure of Pegasos galloping to r., partly incised and partly repoussé. Width $3\frac{1}{4}$ in. Length of the pieces respectively, $19\frac{1}{2}$, 11 and 10 in. 1860. Much injured. Probably Greek work.

2857. FRAGMENT OF BELT, with perforations along the edge ; on it are a sea-horse to l. and a dolphin diving downwards, in repoussé. Dimensions, $5\frac{1}{4} \times 2\frac{7}{8}$ in.

2858. CLASP OF BELT. The hooks rise out of the heads of two rude male figures in relief, which are nailed on to a square backing of two thin pieces of bronze nailed together, round the edges of which are small holes. The men's bodies are to the front, the feet as if moving to r. ; they wear helmets, and on their bodies are incised dotted circles and other markings ; their hands are placed on their hips. Below are lines of dots incised and punched. Ht. 5 in.

2859. PAIR OF GREAVES. Round the edge, small holes for thread or lace (?). Ht. $12\frac{7}{8}$ in. Blacas Coll., 1867. Much broken.

2860. PAIR OF GREAVES. Ht. $16\frac{1}{2}$ in. From Ruvo. Bequeathed by Sir W. Temple, 1856. Rather broken at the top and bottom.

2861. GREAVE for right leg, ridged down the front ; outline of muscle of calf shown on l. side. Ht. $18\frac{3}{8}$ in. Castellani, 1865.

2862. GREAVE for right leg. Ht. $16\frac{3}{4}$ in. Bequeathed by W. Burges, Esq., 1881 ; from the Meyrick Coll. In bad condition ; top broken.

2863. FRAGMENT OF GREAVE. Outline of muscle of calf indicated. Ht. $10\frac{1}{4}$ in. Blacas Coll., 1867.

2864. GUARD FOR UPPER PART OF ARM, like a greave, with holes round the top. Ht. 13 in. Castellani, 1865. These were worn by gladiators ; cf. No. 1605.

2865. PAIR OF GUARDS, as last, each slightly injured. Ht. of each $9\frac{1}{4}$ in. From Ruvo. Bequeathed by Sir W. Temple, 1856.

2866. PAIR OF GUARDS, as before ; two holes at the back for fastening ; rather broken. Ht. 9 in. Bequeathed by Sir W. Temple, 1856.

2867. TWO GUARDS for some part of body, with holes all round the edge. Dimensions $4\frac{1}{2} \times 4\frac{1}{4}$ in. Castellani, 1865.

2868. COVERING for front of thigh (?). Ht. 10 in. Millingen Coll., 1847.

2869. PAIR OF SHOES, covering the upper part of the feet, very thin, with soles perforated ; the toe-caps are joined to the other part by a hinge ; the nails are indicated outside. Length 9 in. From Ruvo. Bequeathed by Sir W. Temple, 1856.

2870. MEDALLION, probably forming part of the decoration of a cuirass, plated with silver. In the centre is a bust of Nero Drusus, beardless, with some object on his breast. Round the bust are inlaid three vine-leaves, and round the outer edge are traces of patterns. At the back are four rings, two close together. Diam. 4 in. Presented by Joseph Mayer, Esq., 1868 ; probably from Xanten (Castra Vetera). Similar medallions from Xanten in the Mayer Collection at Liverpool ; see Michaelis, *Ancient Marbles in Great Britain*, p. 426, No. 15, and Bernoulli, *Röm. Ikonographie*, ii. 1, p. 421 ; also *Ann. dell' Inst.* 1860, p. 161 ff., *Röm. Mittheil.* xi. (1896), p. 266, and Jahn, *Lauersforter Phalerae* (Bonn, 1860).

2871. MEDALLION, as the last. Diam. $4\frac{1}{8}$ in. Rather corroded.

2872. MEDALLION, as before ; below is a hinge to which is attached a flat piece, all plated with silver, ending in two acorns with an oak-leaf between them. Diam. 4 in. Ht. 8 in. Much worn, especially the head.

2873. MEDALLION, as before ; rings behind, to which are attached two pieces for fastening the medallion to the cuirass. Diam. 4 in.

2874. MEDALLIONS, twenty-nine in number, plated with silver, and ornamented with raised rings and a central knob ; sixteen of them have pendants attached resembling that of the last but one (No. 2872). Diam. $2\frac{1}{4}$ to $1\frac{1}{2}$ in. Ht. 5 to 4 in.

2875. BUCKLE from *phalerae*, forming the head and neck of a horned owl, in the round. The feathers, eyes, beak and ears are inlaid with gold, and a ridge runs up the back of the head. Ht. $1\frac{1}{4}$ in. 1891.

2876. BUCKLE from *phalerae*, forming a boar in relief, crouching down to l. ; along his back is a hogged mane. Length $1\frac{5}{8}$ in. 1891.

IV. HORSES' TRAPPINGS AND OTHER OBJECTS (2877–2910).

2877. HORSE'S MUZZLE (*φιμὸς αὐλωτός*), formed of an open framework with moulded ornaments and patterns ; on the highest part, a gilt rosette, and on the front, three ivory studs ; the two side-pieces end above in swans' heads (one lost), to which rings are attached for fastening it over the head. Ht. 9 in. Castellani, 1873. Pernice, *Gr. Pferdegeschirr* (56*tes Winckelmannsfestpr.*), p. 13. One bar broken away.

2878. HORSE'S MUZZLE, as before. The lower part is solid, with heart-shaped holes and a knob at the bottom ; on the front part is cut a pattern of volutes and oblong openings ; the side-pieces rest on moulded bases. Ht. $9\frac{1}{4}$ in. From Ruvo. Bequeathed by Sir W. Temple, 1856. Pernice, *Gr. Pferdegeschirr*, p. 11 ; Smith, *Dict. Antiqs.*[3] i. p. 358 (both illustrations are inaccurate).

2879. HORSE'S MUZZLE, as the last ; in the lower part, kidney-shaped openings ; no remains of fastenings. One of the swans' heads is broken off. Ht. $8\frac{1}{2}$ in. From Ruvo. Bequeathed by Sir W. Temple, 1856.

2880. PART OF SNAFFLE, with nine spikes in three rows, the middle row arranged so as to alternate with those in the others. Ht. $1\frac{1}{8}$ in. Bequeathed by Miss Auldjo, 1859. On the identification of these objects, see Pernice, *Gr. Pferdegeschirr* (56*tes Winckelmannsfestpr.*), pls. 2, 3, p. 17 ; Friederichs, *Kleinere Kunst*, p. 247 ; *Proc. Soc. Antiqs.* 2nd. Ser. v. p. 12 ; Furtwaengler in *Olympia*, iv. p. 195 ; and Schumacher, *Bronzen zu Karlsruhe*, p. 149.

2881. PART OF SNAFFLE, as the last ; worn. Ht. $1\frac{1}{2}$ in. Comarmond Coll., 1851.

2882. PART OF SNAFFLE, as the last, but four spikes in each row. Ht. $1\frac{1}{8}$ in. Towneley Coll.

2883. PART OF SNAFFLE, as before, with twenty-one spikes, seven in each row. Diam. $1\frac{1}{4}$ in. Towneley Coll.

2884. PART OF SNAFFLE, as before ; eighteen spikes, six in each row. Ht. 1 in. Burgon Coll.

2885. PART OF SNAFFLE, with eighteen spikes in three rows ; rim above and below ; rather worn. Ht. $1\frac{1}{8}$ in. From sale at Arley Castle, Staffs., 1853.

2886. PART OF SNAFFLE, with eighteen spikes in three rows, arranged so as to alternate ; rim as last. Ht. 1 in. From sale at Arley Castle, 1853. Spikes worn and blunted.

2887. PART OF SNAFFLE, with fourteen spikes in two rows ; worn. Diam. $1\frac{1}{4}$ in. From Armento. Bequeathed by Sir W. Temple, 1856.

2888. PART OF SNAFFLE, with twenty-five spikes in five rows. Ht. $1\frac{1}{8}$ in.

2889. PART OF SNAFFLE, in the form of a rosette, ring-shaped, with twelve knobs round it ; below is a groove for fitting on to a handle. Diam. $1\frac{3}{4}$ in. Bequeathed by Sir W. Temple, 1856.

2890. TWO PARTS OF SNAFFLES, fluted, with six ribs ; in one instance each rib is cut into small points. Ht. $1\frac{1}{8}$ and $1\frac{1}{4}$ in.

2891. PART OF SNAFFLE, with sixteen spikes in two rows. Diam. $1\frac{1}{8}$ in. From Spain. Presented by A. Cerda y Morodes, 1874.

2892. MACE-HEAD, fluted, with six ribs, and a conical termination surmounted by a knob ; remains of a wooden handle. Ht. 6 in. From near Rome, 1890.

2893–2898. A series of uncertain objects, usually, but wrongly, identified as bow-pullers or bow-stretchers ; the most plausible interpretation seems to be that they are the μύρμηκες (Christodorus, *Ecphr.* 224 ; see Liddell and Scott, *s.v.*) which were affixed to the *caestus*, in order to inflict severe wounds. See E. S. Morse in *Essex Institute Bulletin*, Salem, Mass., xxvi. (1894), p. 160 (gives illustrations of three Museum examples), and *Bulletin of Science and Art Museum*, Philadelphia, 1897, vol. i., No. 1, p. 10 ; also Friederichs, *Kleinere Kunst u. Industrie*, p. 356 ; Furtwaengler in *Olympia*, iv. p. 195 ; Schumacher, *Bronzen zu Karlsruhe*, p. 153.

2893. UNCERTAIN OBJECT, consisting of two rings joined together by an ibex's head which rises between the two rings, the horns being bent back on to the edge of the ring behind. Length $2\frac{1}{4}$ in. Presented by A. W. Franks, Esq., C.B., 1891.

2894. SIMILAR OBJECT, with triple point rising between the two rings ; at the base on one side is a panther's head in relief, very rude ; on either side, a similar head, much worn, and three dotted circles incised. Length $2\frac{3}{4}$ in. Towneley Coll.

2895. SIMILAR OBJECT, as the last ; heads better preserved ; on either side, incised patterns. Length $2\frac{3}{4}$ in. From a sale at Arley Castle, Staffs., 1853. *Essex Inst. Bull., l.c.*, pl. 5, fig. 7.

2896. SIMILAR OBJECT, as the last. Length $2\frac{7}{8}$ in. Presented by General Meyrick, 1878.

2897. SIMILAR OBJECT, plain. Length $2\frac{7}{8}$ in. Presented by General Meyrick, 1878.

2898. SIMILAR OBJECT, plain. Length $2\frac{3}{4}$ in. Hamilton Coll. 51.

2899. TWO BOSSES OF SHIELDS, with conical knobs. Diam. $4\frac{5}{8}$ and $5\frac{7}{8}$ in. Caserta, 1872.

2900. FOURTEEN SIMILAR BOSSES, all with conical knobs. Diam. $1\frac{3}{4}$ to $2\frac{1}{4}$ in. All from Caserta, 1872.

2901. BOSS OF SHIELD, convex, very thin, with a loop inside ; on the outside is incised a chain of concentric circles joined by lines. Diam. $1\frac{3}{4}$ in. Hamilton Coll. 109.

2902. BOSS OF SHIELD, flat, with handle, and rings incised on it. Diam. $1\frac{3}{8}$ in. Comarmond Coll., 1851.

2903. BOSS OF SHIELD, convex, ribbed on the outside. Diam. $1\frac{7}{8}$ in. From Calymnos ; obtained by Lord Stratford de Redcliffe, 1856.

2904. BOSS OF SHIELD, plain convex shape. Diam. $1\frac{3}{8}$ in. Knidos, 1859.

2905. BOSS OF SHIELD, with conical knob in the centre. Diam. $1\frac{3}{8}$ in. Knidos, 1859. Point of knob broken off.

2906. BOSS OF SHIELD, the centre rising into a moulded knob. Diam. $1\frac{1}{2}$ in. Ht. $1\frac{3}{4}$ in. Knidos, 1859.

2907. TOP OF STANDARD. On a flat oblong piece supported by a central stem and two curved side-supports is a boar charging. The stem is fluted half-way down, and round the lower part are two rings ornamented with circles. Ht. 11 in. Vaux, *Handbook to Brit. Mus.* p. 411. Fore-legs of boar broken off.

2908. TOP OF STANDARD, in the form of a spike surmounted by a hollow convex piece of bronze, on which is perched an eagle with outstretched wings, looking up to its r.; in the spike are holes for fastening to a wooden handle, and another in the eagle's neck. Ht. 7 in. Vaux, *Handbook to Brit. Mus.* p. 411.

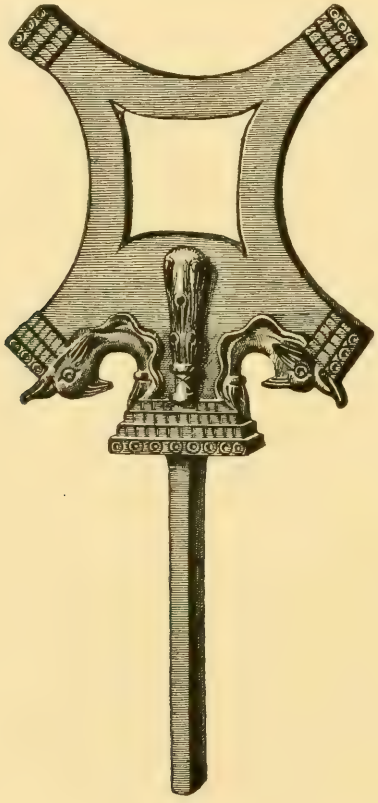


Fig. 81 = No. 2903.

2909. TOP OF STANDARD, with four curved sides forming a square; each corner terminates in a square, on which are two rows of cross-lines and a row of dotted circles incised. The two lower corners are supported by dolphins with heads thrown far back; between them is the club of Heracles. Below this are four steps; on the lowermost, a row of dotted circles; beneath this is a long spike with two holes in the bottom. Ht. 8½ in. Presented by A. W. Franks, Esq., 1872; from the Purnell Coll.

2910. TOP OF STANDARD. As the last; each corner ends in a sort of moulded plinth; between the two lower ones is a moulded boss; the whole is supported by a moulded base, below which is a spike. Ht. 9 in. From Torre Annunziata. Bequeathed by Sir W. Temple, 1856. Lower part corroded.

I. TOOLS (2911—2978).

I. CELTS AND AXE-HEADS (2911–2954).

Of these implements there are four classes in order of historical development, as distinguished by Sir John Evans, in his *Ancient Bronze Implements of Great Britain*, p. 38 ff. We have named these types respectively :

A. Flat celts.
B. Flanged celts, without stop-ridge to prevent their being driven into their haft.
C. Winged celts with stop-ridge, and palstaves.
D. Socketed celts.

2911. FLAT CELT (type A) ; the blunt end is straight and thick. Length $3\frac{7}{8}$ in. From Magna Graecia. Bequeathed by Sir W. Temple, 1856. For other examples of type A, see Nos. 35, 44, 49, 101.

2912. FLANGED CELT (type B), the sides very slightly flanged. Length $4\frac{7}{8}$ in. From Magna Graecia. Bequeathed by Sir W. Temple, 1856.

2913. FLANGED CELT, as the last ; the handle ends in two horns curving inwards. Length $6\frac{3}{4}$ in. Blacas Coll., 1867. One horn broken.

2914. FLANGED CELT, with sides slightly flanged ; the end of the blade curves slightly inwards. Length $6\frac{1}{4}$ in.

2915. FLANGED CELT, similar ; rather narrow and thicker in the middle. Length $5\frac{1}{8}$ in.

2916. FLANGED CELT. Slightly flanged ; the head is thinned off. Length $3\frac{3}{4}$ in. Patina.

2917. FLANGED CELT ; sides slightly flanged, and a hole in the end, which is thin. Length $6\frac{1}{8}$ in. Towneley Coll.

2918. FLANGED CELT, as the last. Length $6\frac{3}{8}$ in.

2919. FLANGED CELT, as before, but with a notch instead of the hole. Length $4\frac{1}{2}$ in.

2920. FLANGED CELT, as before. Length $4\frac{3}{4}$ in.

2921. FLANGED CELT, as before, but with both hole and notch. Length $7\frac{1}{4}$ in.

2922. FLANGED CELT, with both ends straight and flattened, and sides of head slightly folded over. Length $4\frac{5}{8}$ in. Hamilton Coll. 160.

2923. FLANGED CELT, as before, but more deeply flanged ; broad head. Length 5 in. Blacas Coll., 1867. Patina.

2924. FLANGED CELT, as the last ; the end is straight and thick. Length $5\frac{1}{8}$ in. Patina.

2925. FLANGED CELT, the flanges extending the whole length and bent over. Length $6\frac{1}{2}$ in. Bequeathed by Miss Auldjo, 1859. Patina.

2926. WINGED CELT (type C) ; no stop-ridge ; broad blade. Length $4\frac{7}{8}$ in. ; width of blade $2\frac{3}{8}$ in. Olympia, 1865.

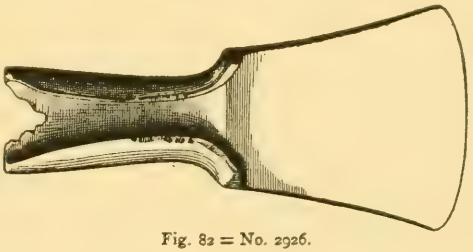


Fig. 82 = No. 2926.

2927. WINGED CELT (type C), with stop-ridge and large wide-spreading blade. Length $10\frac{3}{4}$ in. From Italy ; Count Milano's sale, 1853.

2928. WINGED CELT, similar ; the wings are bent over. Length $5\frac{5}{8}$ in. Corroded.

2929. WINGED CELT ; thin head terminating in two horns curving inwards. Length $6\frac{1}{2}$ in. From Magna Graecia. Bequeathed by Sir W. Temple, 1856.

2930. WINGED CELT, as the last. Length $9\frac{1}{2}$ in. From Italy ; Count Milano's sale, 1853.

2931. WINGED CELT, as before. Length $7\frac{3}{8}$ in. Sloane Coll., 459 ; formerly in the collection of the Abbé Sterpini at Rome.

2932. WINGED CELT, as before, with small head at right angles to the plane of the blade. Length $5\frac{7}{8}$ in. Hamilton Coll.

2933. WINGED CELT. Stop-ridge ; flat end and high flanges. Length $7\frac{1}{4}$ in. Hamilton Coll.

2934. WINGED CELT, as the last ; very deep flanges ; no stop-ridge. Length $5\frac{1}{4}$ in. Payne Knight Coll.

2935. WINGED CELT, as before. Length $7\frac{1}{4}$ in. Patina.

2936. WINGED CELT, as before ; broad end and deep flanges ; incised Λ. Length $6\frac{7}{8}$ in. Payne Knight Coll. 102.

2937. WINGED CELT, as before. Length $6\frac{1}{2}$ in. Towneley Coll.

2938. SOCKETED CELT (type D). Socket for handle, which is moulded, and dies away into the head, which is shouldered. Length $3\frac{1}{4}$ in.

2939. SOCKETED CELT. On either side of the head is a projecting knob. Length $5\frac{3}{4}$ in.

2940. SOCKETED CELT, with large socket, and flat head, nearly rectangular ; the head is shouldered like the blade of a spade. Length 5 in.

2941. CELT (type D), with oblong iron blade, which is soldered to a handle which is thin and eight-sided, and narrows towards the middle. Length $5\frac{7}{8}$ in. Found in a stone coffin at Urdengen, near Düsseldorf, in 1861. Presented by George Witt, Esq., 1868. The blade has been broken across and is much rusted.

2942. AXE-HEAD, with oval hole for handle. Length $5\frac{5}{8}$ in. Bequeathed by Miss Auldjo, 1859.

2943. AXE-HEAD, as the last, but not flat ; thick moulded blade with flaps turned back. Length $6\frac{1}{4}$ in. Blayds Coll., 1849.

2944. AXE-HEAD. On the blade are incised circles, and round the handle, chevron-pattern. Length $7\frac{1}{4}$ in. ; width $2\frac{3}{4}$ in. Castellani, 1865.

2945. HEAD OF DOUBLE-HEADED AXE. Circular hole for the handle, in the middle. Length $7\frac{5}{8}$ in. Cameiros, 1861. Corroded.

2946. AXE-HEAD, as No. 2943, with oval socket for handle and moulded sides to the blade, like flaps turned over. Length $5\frac{5}{8}$ in. Hamilton Coll.

2947. AXE-HEAD, plain, with oval socket. Length 7 in. From Magna Graecia. Bequeathed by Sir W. Temple, 1856.

2948. AXE-HEAD, as last ; short, broad head, almost rectangular. Length $3\frac{3}{4}$ in. Width $2\frac{1}{8}$ in.

2949. AXE-HEAD, as the last but one. Length $5\frac{1}{8}$ in. Sloane Coll. 458 ; formerly in the collection of the Abbé Sterpini at Rome.

2950. TWO AXE-HEADS, as before. Length $6\frac{3}{4}$ and $7\frac{1}{4}$ in. Hamilton Coll. Patina on the shorter one.

2951. KNIFE (?), in the form of a rather flat stem ending in a flat, leaf-shaped blade. Length $3\frac{1}{8}$ in. From near Macon, 1850.

2952. KNIFE (?), similar ; the blade is larger, and on it are punctured patterns. Length $2\frac{1}{4}$ in. From near Macon, 1850. Stem broken.

2953. KNIFE (?), with long straight blade ; hole in end of handle ; on the blade, each side, punctured scroll-patterns. Length $3\frac{7}{8}$ in. Athens, 1865.

2954. UNCERTAIN OBJECT, something like an axe-head, flat, ending in a swan's head, on the neck of which is a small ring. Length $4\frac{3}{4}$ in. Sardinia, 1856. Corroded.

II. KNIVES (2955–2974).

2955. KNIFE, with iron blade complete, and hinge and socketed handle, like a modern clasp-knife ; the handle is in the form of a greyhound devouring a hare, the fore-part of which is visible in his mouth ; the animal issues out of a calyx. Length $5\frac{5}{8}$ in. ; of the handle, $2\frac{3}{4}$ in. Comarmond Coll., 1851 ; found in 1819 at Vaison, Dept. Vaucluse, France.

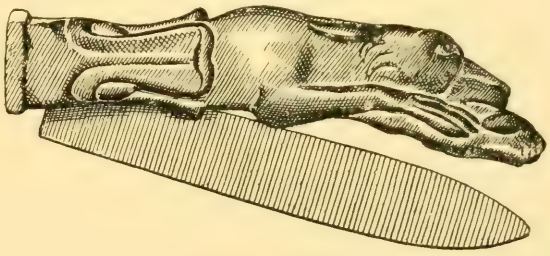


Fig. 83 = No. 2955.

2956. HANDLE OF KNIFE (?), in the form of a crouching lion devouring the head of an ox which he holds in his fore-paws ; the part into which the blade was inserted is in the form of a calyx. Ht. 5 in. 1894. Patina.

2957. HANDLE OF KNIFE, in the form of a dog running, with a boar's head in its mouth. Length $3\frac{3}{8}$ in. Towneley Coll.

2958. HANDLE OF KNIFE, in the form of a wolf or dog crouching down. Length $2\frac{1}{8}$ in. Presented by General Meyrick, 1878.

2959. HANDLE OF KNIFE, in the form of a bull (?), the body hollow, with an opening at the hinder end ; the feet rest on a sort of curved stand with a support in the middle, on which is a bud (?) in relief, inverted. Length 3 in. Towneley Coll.

2960. HANDLE OF KNIFE, in the form of a Gryphon's head. Length 2 in. Much worn.

2961. HANDLE OF KNIFE, in the form of a horse's head looking round to its r., with mouth open. Length $2\frac{3}{8}$ in. Patina.

2962. HANDLE OF KNIFE, ending in a ram's head. Length 2 in.

2963. HANDLE OF KNIFE, in the form of a sheep's foot ; at the other end, a socket. Length $3\frac{1}{4}$ in.

2964. HANDLE OF KNIFE (?) : at one end a calyx ending below in a volute ; at the other, a panther seizing a deer by an antler with its mouth ; the deer crouches on its fore-legs, and the panther grasps its r. shoulder with r. fore-paw. Length $2\frac{3}{4}$ in. Towneley Coll.

2965. HANDLE OF KNIFE, with figure of Eros (?) in relief, wearing Phrygian cap and chlamys ; he has a *pedum* in r. hand and a bunch of grapes in l. At the back is a slit into which the iron blade fitted. Length $2\frac{5}{8}$ in. Rather rude work ; patina.

2966. HANDLE OF KNIFE, as the last, with remains of the iron blade at the back ; on the other side is the figure of a gladiator (cf. No. 1602), wearing a crested helmet with grilled visor down ; in r. hand a short curved sword, and in l. a small shield. Length $2\frac{3}{4}$ in. Hamilton Coll. 57. Cf. Schumacher, *Bronzen zu Karlsruhe*, 691, and Reinach, *Musée de St. Germain-en-Laye*, No. 188 (both almost identical with this).

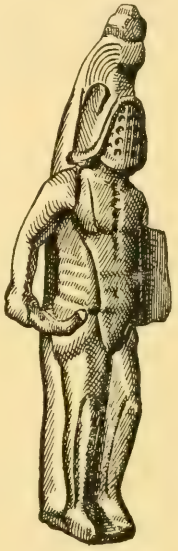


Fig. 84 = No. 2966.

2967. HANDLE OF KNIFE, in the form of a comic actor standing on a calyx ; he looks to l., and his hands are folded in front of him ; he has long hair and a mask, and wears a short chiton. Length $3\frac{1}{2}$ in.

2968. HANDLE OF KNIFE, terminating at one end in an Ionic cap, at the other in a horse's leg and hoof. Length $3\frac{7}{8}$ in. Castellani, 1873.

2969. HANDLE OF KNIFE, terminating at one end in a human foot, with socket for the blade, at the other in a mouse with fore-paws raised to its mouth. Length $2\frac{1}{8}$ in. Towneley Coll.

2970. HANDLE OF KNIFE, terminating at one end as the last, at the other in a female mask ; the middle part is in the form of a club. Length $2\frac{3}{4}$ in. Castellani, 1873. Exquisite blue patina.

2971. HANDLE OF KNIFE, as the last ; instead of the mask, a boar's head. Length 3 in.

2972. HANDLE OF KNIFE, in the form of a tree-stem, ending in a ram's head, from below which projects a ram's foot ; the other end has a groove for the blade as in the last three examples. Length $2\frac{7}{8}$ in. Castellani, 1873.

2973. HANDLE OF KNIFE, with remains of iron blade, in the form of a tree-stem surmounted by an acanthus calyx ; the butt-end is ornamented with a silver star of eight points, inlaid. Remains of gilding. Length $4\frac{3}{8}$ in. 1850.

2974. PART OF KNIFE-HANDLE (?), inlaid with a pattern of red lozenges on pale green ground. Length $2\frac{7}{8}$ in. Castellani, 1872.

2975. MODEL OF AXE. Length $2\frac{3}{4}$ in. Hamilton Coll. 16.

2976. MODEL OF AXE-HEAD, with oblong socket for handle ; at the end is a rude figure of a cock. Length $3\frac{1}{8}$ in. Brown patina.

2977. MODEL OF HAMMER, the handle inserted through a hole in the head, one end of which is square, the other like a chisel. Length $3\frac{3}{8}$ in. From Corfu. Woodhouse Coll., 1868.

2978. MODEL OF PICK-AXE. Length $1\frac{7}{8}$ in. From Corfu. Woodhouse Coll., 1868.

J. STEELYARDS AND WEIGHTS (2979–3030).

I. STEELYARDS (2979–2996).

[For balance-weights in the form of heads, see Nos. 1710–1716.]

2979. STEELYARD, with graduating marks; on one side IIIIVIIIIXIIIIV, on the other, a less clearly indicated scale; two hooks (one restored). Length 10 in. From Corfu. Woodhouse Coll., 1868. Patina.

2980. STEELYARD, with two pendent hooks, and at one end a large hook in the shape of an Ω. Length $7\frac{1}{4}$ in. Bequeathed by Sir W. Temple, 1856. Good patina.

2981. ARM OF BALANCE, with tongue (*examen*) working in socket (*vagina*); moulded ends; one arm is graduated. Length $11\frac{1}{4}$ in. From Corfu. Woodhouse Coll., 1868.

2982. PAIR OF SCALES, with movable arms. Length $13\frac{3}{8}$ in. The pans are lost.

2983. PAIR OF SCALES, complete except that the chains are restored. Length of arms, 11 in.

2984. PAIR OF SCALES, with hook for suspension, and weight in the form of an acorn; graduating marks punched on one arm. Length $9\frac{3}{8}$ in. Complete; the chains are modern.

2985. PAIR OF SCALES, made in the modern fashion, with a tongue (*examen*) working in a socket (*vagina*). Length $9\frac{1}{2}$ in. Chains modern.

2986. STEELYARD, terminating at one end in the head of a boar, at the other in the head of a dog, with two large hooks attached, and an elaborate system of graduations. Inscribed at the boar's head end: ✝ KYPIAKOY, in dotted letters. Length of arm, 3 ft. $5\frac{1}{2}$ in. Mylasa, 1870. Probably Christian, as the name Kyriacos does not occur in classical times, but the inscription and cross may have been added later (cf. No. 2992).

2987. STEELYARD, with one hook, graduated on three sides; rather worn. Length 2 ft. $3\frac{1}{2}$ in. Mylasa, 1870. See No. 1716 for head belonging to this steelyard.

2988. STEELYARD, with two hooks, and at the end a double hook from which hangs a large chain with a large hook at the end; graduated V N V X V X V XX. Length $15\frac{1}{8}$ in. Smyrna, 1881.

2989. STEELYARD, similar. Length $12\frac{3}{4}$ in. Catania, 1881.

2990. STEELYARD, with one hook, graduated on three sides; one scale appears to be that of the Ptolemaic mina. Inscribed ϺΑΡΔΟΧΙΟΥ, *Μαρδοχίου*, in dotted letters. Length $22\frac{1}{8}$ in. Smyrna, 1883.

2991. STEELYARD, with two hooks, graduated on three sides with dotted letters and signs; the unit of the scales seems to be the Roman *libra*. Inscribed A. Length $18\frac{1}{8}$ in. Sardis, 1883.

2992. STEELYARD, with three hooks, having on three sides a graduated scale, the units marked by strokes of the full width, the half-units by short strokes ending in trefoils of dots. The tens are indicated by letters giving the numerical value; the fives by E; each scale slightly overlaps the other. (i) AEIEK; (ii) IEKEΛEMENE; (iii) NEΞEOEΠEϘER (= 100) EIEKE. On the handle is inscribed + IϢANNŎC(TΣ)ϽAΓORA, *Ἰωάννου Σ(τη)σαγόρα* (?). Length $22\frac{3}{8}$ in. From the valley of the Macander, 1863.

2993. BALANCE-WEIGHT from steelyard, in the form of a medallion on which is a Gorgoneion in high relief looking to l.; beautiful type, with rich curly hair, wings and snakes in the hair, and drapery tied on the throat. Ht. $4\frac{5}{8}$ in. From Italy. Castellani, 1873. Eyes hollow; ring in top of head.

2994. STEELYARD, with two hooks and a ring at one end into which is fastened a piece with two hooks, and a long piece attached, the end bound with twisted wire. A weight is attached in the form of a vase on which are two Sirens to the front in relief. The graduations are X XV XX XXV XXX. The hooks end in ducks' heads. Length of arm, $21\frac{1}{4}$ in. Blacas Coll., 1867. Patina on the weight, which is rather worn.

2995. STEELYARD with two hooks, graduated. Length 18 in. Blacas Coll., 1867.

2996. STEELYARD, with four long chains attached, holding a balance-pan; graduated XXV XX XV X and VI V IIII III II I. Weight in the form of a head of Athenè with long hair and helmet, with a Gryphon's head as crest. Length of arm, $13\frac{1}{2}$ in.

II. WEIGHTS (2997–3030).

2997. WEIGHT in the shape of a rectangular box without a lid. In the inside is a head of Heracles in relief to r., with curly hair and beard; on the farther side of him is his club (?). Round the rim is inscribed: ΘΕΟΙΣΣΕΒΑΣΤΟΙΣΚΑΙΤΩΔΑΜΩ, *Θεοῖς Σεβαστοῖς καὶ τῷ δάμῳ*. Round the sides is inscribed in long narrow letters: ΑΓΟΡΑΝΟΜΟΥΝΤΩΝΠΚΛΩΔΙΟΥΡΟΥΦ ΟΥΚΑΙΤΕΡΤΙΟΥΒΕΚΙΛΙΟΥ, *Ἀγορανομούντων Π. Κλωδίου Ῥούφου καὶ Τερτίου Βεκιλίου*.

Weight, 41494 grains. Dimensions, $5 \times 4\frac{5}{8} \times 1\frac{3}{8}$ in. From Heraclea in Bithynia, 1853. *C. I. Gr.* 8545 *b*. On one side is a knob for suspension.

2998. WEIGHT. An owl to r., with face to front; inscribed $\overset{\Gamma}{\underset{\Delta Y A}{\Theta}}$ Weight, 2392 grains. 2 × 2 in. Pourtalès (*Cat.* 783) and Blacas Colls. *Mon. dell' Inst.* iv. pl. 45, fig. 9, and *Ann.* 1847, p. 339, 1865, p. 206, No. 75*d*; Paciaudus, *Monum. Peloponn.* i. p. 254; *Numismatic Chronicle*, 1868, p. 69, No. 132; *C.I.Gr.* 210 and 8539; Pernice, *Gr. Gewichte*, p. 194, no. 779 (gives other reff.). Hole for suspension.

2999. WEIGHT. Inscribed: (*Obv.*) ΝΕΙΚΟΛΑΟC ΜΑΡΚΟΥΑΓΟ | (*Rev.*) ΡΑΝΟΜΩΝΛΕΒΑΔΕΥ, *Νικόλαος Μάρκου ἀγορανομῶν Λεβαδεύ[ς*. Weight, 4573 grains. $3\frac{5}{8} \times 2\frac{1}{2}$ in. 1852. Ring-handle attached.

3000. WEIGHT. A dolphin to l.; inscribed: $\overset{\text{KVΣI}}{\text{ΔICTA}}$, *Κυζι(κηνὸς) διστά(τηρ)*. Weight, 696 grains. $1\frac{1}{2} \times 1\frac{1}{2}$ in. From Corfu. Woodhouse Coll., 1868. *Numismatic Chronicle*, 1868, p. 66, no. 55.

3001. WEIGHT. *Obv.* $\overset{\text{E}}{\underset{\Delta\text{H}}{}}$; *rev.* H. Weight, 1404 grains. $1\frac{1}{2} \times 1\frac{1}{2}$ in. From Corfu. Woodhouse Coll., 1868. *Numismatic Chronicle*, 1868, p. 67, No. 68; Pernice, *Gr. Gewichte*, p. 191, No. 763; Soutzo, *Étalons pondéraux primitifs*, p. 63, no. 335.

3002. WEIGHT. Incised: ΓΡΡΡΓ. Weight, 2230 grains. $1\frac{5}{8} \times 1\frac{5}{8} \times \frac{1}{2}$ in. From Corfu. Woodhouse Coll., 1868. *Numismatic Chronicle*, 1868, p. 70, No. 138; Pernice, *Gr. Gewichte*, p. 191, No. 758; *Rhein. Mus.* xviii. p. 556; Soutzo, *Étalons*, p. 62, No. 325.

3003. WEIGHT. On the top is a relief of a warrior to r., fighting over a prostrate opponent, who lies with head to r.; he brandishes a spear (?) in r. hand. In the background is a warrior with a shield, and on the r. a *caduceus* (?). Weight, 848 grains. $1\frac{1}{4} \times 1\frac{3}{8}$ in. From Corfu. Woodhouse Coll., 1868.

3004. WEIGHT. A calf's head to r.; inscribed: ΔHMOΣION ΟΓΔΟΟΝ *δημόσιον. ὄγδοον.* Weight, 1166 grains. $1\frac{5}{8} \times 1\frac{5}{8}$ in. From Asia Minor. Payne Knight Coll. *Mon. dell' Inst.* viii. pl. 14, fig. 70; *Annali*, 1865, p. 204, No. 70; see also Wieseler, *Theatergebäude*, pl. iv. fig. 20, and *Antiqs. of Ionia*, ii. pp. 25, 43.

3005. WEIGHT. Head of Athenè to l., wearing crested helmet. Inscribed: ΞΔ / ΟΓ / ΔΟ, *δη(μόσιον) ὄγδο(ον)*. Weight, 1215 grains. $1\frac{1}{2} \times 1\frac{1}{2}$ in. Cf. Pernice, *Gr. Gewichte*, p. 42. The sides have deep lines cut into them; the back is hollow, with uncertain letters in relief.

3006. WEIGHT. Lion to l.; inscribed: ΔΩ. Weight, 706 grains. $1\frac{1}{8} \times 1\frac{1}{8}$ in. From Corinth. Presented by E. Gilbertson, Esq., 1883.

3007. WEIGHT. Inscribed: IXΘY / ΔAMↃ Weight, 650 grains. $1\frac{3}{16} \times 1\frac{1}{8}$ in. Greece, 1875. Hole in middle on top.

3008. WEIGHT. Inscribed: ΔIOΣ KΛA...., *Διὸς* Κλα*(ρίου?*; see Roscher, *Lexikon*, *s.v.* Klarios). Weight, 7378 grains. $2\frac{1}{2} \times 2\frac{1}{2}$ in. Greece, 1895.

3009. WEIGHT. Inscribed: Ω / ΣK, probably a monogram for ΣΩKPAT. $3\frac{3}{8} \times 2\frac{1}{8}$ in. From Corfu. Woodhouse Coll., 1866. At the top, a handle, with iron ring attached. Weight, 3840 grains.

3010. WEIGHT, with design of an anchor. Inscribed: ΔHMO, *δημό(σιον)*. Weight, 1920 grains. $1\frac{7}{8} \times 1\frac{7}{8}$ in. Sidon, 1895. Small hole for suspension.

3011. WEIGHT. A crescent in relief. Weight, 1696 grains. $1\frac{1}{4} \times 1\frac{3}{8}$ in. From Athens. Burgon Coll. *Numism. Chron.* 1868, p. 67, No. 69; Pernice, *Gr. Gewichte*, p. 132, No. 341.

3012. WEIGHT. A bull's head to the front. Weight, 1858 grains. $1\frac{1}{4} \times 1\frac{1}{4}$ in. From Corfu. Woodhouse Coll., 1868. *Numism. Chron.* 1868, p. 69, No. 133.

3013. WEIGHT, reproduction of, in copper. Inscribed: A<OPANOMↃ 'Αγορανόμων *μ(νᾶ)*. Weight of the original, 3487 grains. $1\frac{7}{8} \times 1\frac{3}{8} \times \frac{5}{8}$ in. From Corfu. Woodhouse Coll., 1866. See *Mon. dell' Inst.* viii. pl. 14, fig. 78, and *Ann.* 1865, p. 186; Σ Mustoxidi, *Cose Corciresi*, i. p. 328; Pernice, *Gr. Gewichte*, p. 190, No. 756 and p. 65; *Numism. Chron.* 1868, p. 69, No. 131.

3014. WEIGHT, reproduction of (?). Inscribed: ΔH / K. $1\frac{1}{4} \times 1\frac{1}{4}$ in.

3015. WEIGHT, thin and square, inscribed: POMP; letters inlaid in silver. $\frac{5}{8} \times \frac{5}{8}$ in. Presented by General Meyrick, 1878.

3016. WEIGHT, thin, with triangular top; incised on obv. NAG / LIB / II *Ant. Aug. Lib.* ii.; on rev. FR̄V / LXI *Fru(menti)* lxi. Weight, 426 grains. Ht. $1\frac{1}{2}$ in. Remains of silver in the letters.

3017. WEIGHT, in the form of a pig lying down, with flat handle and plinth below. Weight, 2312 grains. Length 2 in. 1848.

3018. WEIGHT, in the form of a knucklebone; handle as last. Weight, 5200 grains. Ht. $2\frac{1}{8}$ in. Sloane Coll. 19. Corroded.

3019. WEIGHT, formed of a thin rectangular piece of bronze, stamped from a die with a medallion in which is a head of Odysseus to l., wearing *pileus*; inscribed IΘA. An imitation (probably modern) of coins of Ithaca. $\frac{3}{4} \times \frac{5}{8}$ in. From Corfu. Woodhouse Coll., 1866.

3020. WEIGHT, in the form of an oblate spheroid; on the top has been inlaid in silver ΛΕ. Below is inscribed ЄVTYXIBÓ, the letters inlaid in silver; IB = 12 (*siliquae*) = half of a *solidus*. Ht. $2\frac{1}{8}$ in. Blacas Coll., 1867. Weight, 28080 grains (= 4 lbs. avoirdupois).

3021. WEIGHT, as before, but inscribed ΛΔ; letters all in silver. Ht. $1\frac{7}{8}$ in. Blacas Coll., 1867. Weight, 21600 grains (= 3 lbs. avoird.).

3022. WEIGHT, as before, but inscribed Λ°Γ. Ht. $1\frac{3}{4}$ in. Blacas Coll., 1867. Weight 15080 grains (= over 2 lbs. av.).

3023. WEIGHT, as before, but inscribed Λ°B; letters in silver. Ht. $1\frac{1}{2}$ in. Blacas Coll., 1867. Weight, 10280 grains (= $1\frac{1}{2}$ lbs. av.).

3024. WEIGHT, as before, but inscribed ΛΛ; no leaf after the lower inscription; letters in silver. Ht. $1\frac{1}{4}$ in. Blacas Coll., 1867. Weight, 4656 grains (nearly $\frac{3}{4}$ lb.).

3025. WEIGHT, as before; incised on the top $\overset{V°}{II}N$, *unciae duo*; no inscription below. Ht. $\frac{3}{4}$ in. Blacas Coll., 1867. Weight, 830 grains.

3026. WEIGHT, as before; inscribed on top ϒ°S (*οὐγκίαι ἕξ*); inscription below, EY·Y· Ht. $1\frac{1}{8}$ in. Blacas Coll., 1867. Weight, 2664 grains (= $\frac{1}{3}$ lb.).

3027. WEIGHT, as before; inscribed ϒ·Γ (*οὐγκίαι τρεῖς*). Letters in silver; a slit across the top. Ht. $\frac{3}{4}$ in. Blacas Coll., 1867. Weight, 1320 grains.

3028. WEIGHT, as the last, but without a slit; between the letters, a hole. Weight, 1239 grains. Ht. $\frac{3}{4}$ in.

3029. WEIGHT, as before; inscribed ϒ·B (*οὐγκίαι δύο*). Ht. $\frac{3}{4}$ in. Blacas Coll., 1867. Weight, 852 grains.

3030. WEIGHT, as before; inscribed ϒ°A in silver (*οὐγκία μία*). Weight, 456 grains. Ht. $1\frac{1}{4}$ in. Blacas Coll., 1867.

[On these late Roman weights see Kubitschek in *Arch.-epigr. Mittheil. aus Oesterr.* 1892, p. 85. The actual weights of this series (3020–3030) show that the unit cannot be the Roman *libra*. The Greek numerals seem to imply that some system of the Greek λίτρα is meant. The weight of the Roman *libra* is 5050 grains, whereas No. 3024 weighs 4656, and the rest show a proportionate divergence.]

K. STAMPS AND INSCRIBED OBJECTS

(3031—3194).

3031. STAMP. ·C·SABINI / ΠΙΕΡΙΑΕ / ASCELLI *C. Sabini* / Πιεριαε / *V]ascelli.* $2\frac{3}{8} \times 1\frac{1}{4}$ in. 1853. Handle broken; also the ends of the stamp. For *Vascellum* (= *urna*), see Orelli, *Inscr. Lat.* 4555. Probably used for stamping the mouth of a wine-cask.

3032. STAMP. NIMFIA VIBAS, *i.e.*, *Nymphia vivas.* 7 × 1 in. Hamilton Coll. 4. Large coarse letters.

3033. STAMP. GAVDEN / TIONIKA *Gaudenti* Νίκα. $1\frac{7}{8} \times \frac{7}{8}$ in. Bequeathed by Sir W. Temple, 1856. *C. I. L.* x. 8059, 177; Guarini, *Sugg. Ant.* p. 58.

3034. STAMP. Q P PROCVLI *Q. P. Proculi.* Length 2 in. Bequeathed by Sir W. Temple, 1856. *C. I. L.* x. 8059, 337.

3035. STAMP. CEPIDII / QVADRATI *C. Epidii Quadrati.* $2\frac{5}{8} \times \frac{7}{8}$ in. Bequeathed by Sir W. Temple, 1856. *C. I. L.* x. 8059, 148; Guarini, *Sugg. Ant.* p. 57.

3036. STAMP. P·POMPEI / LIBERALS *P. Pompei Liberalis.* $2\frac{1}{4} \times \frac{7}{8}$ in. Bequeathed by Sir W. Temple, 1856 *C. I. L.* x. 8059, 324; Guarini, *Sugg. Ant.* p. 61. Handle repaired.

3037. STAMP. C·GRA I / ABINNEI *C. Gra[n]i Abinnei.* $2\frac{1}{4} \times \frac{7}{8}$ in. Bequeathed by Sir W. Temple, 1856. *C. I. L.* x. 8059, 185.

3038. STAMP, shaped like a reversed S. C·CVIO (?). Length $2\frac{1}{4}$ in. Bequeathed by Sir W. Temple, 1856.

3039. STAMP, of ⊏ shape. C·DASIATI / SECVNDI *C. Dasiati Secundi.* $2\frac{3}{8} \times \frac{3}{4}$ in. Bequeathed by Sir W. Temple, 1856. *C. I. L.* x. 8059, 140; Guarini, *Sugg. Ant.* p. 65.

3040. STAMP in form of dolphin. C EMVLEN / RVFINI - *C. Emuleni Rufini.* Length $2\frac{1}{8}$ in. Bequeathed by Sir W. Temple, 1856. *C. I. L.* x. 8059, 105.

3041. STAMP. L·PETRONI·CA *L. Petroni Ca(pito?).* On the top of the handle is a sinking of T form. 3 × 1 in. Bequeathed by Sir W. Temple, 1856. *C. I. L.* x. 8059, 312.

3042. STAMP. M·ANTONI *M. Antoni.* $2\frac{7}{8} \times \frac{3}{4}$ in. Bequeathed by Sir W. Temple, 1856. *C. I. L.* x. 8059, 41; Guarini, *Sugg. Ant.* p. 57.

3043. STAMP in shape of a shoe. PANEGYRI *Panegyri.* Length 2 in. Bequeathed by Sir W. Temple, 1856. *C. I. L.* x. 8059, 304; Guarini, *Sugg. Ant.* p. 31.

3044. STAMP. T FLAVI / OLYMPICI *T. Flavi Olympici.* $1\frac{5}{8} \times \frac{3}{4}$ in. Bequeathed by Sir W. Temple, 1856. *C. I. L.* x. 8059, 169; Guarini, *Sugg. Ant.* p. 65.

3045. STAMP. VIC / TO *Victo(r).* $1\frac{5}{8} \times 1$ in. Bequeathed by Sir W. Temple, 1856. *C. I. L.* x. 8059, 438; Guarini, *Sugg. Ant.* p. 62. Letters incised.

3046. STAMP. A CA/CI · PR · L *A. Cauci, Pr. L.* On the handle, a sinking ♌. $3\frac{1}{8} \times \frac{7}{8}$ in. Bequeathed by Sir W. Temple, 1856. *C. I. L.* x. 8059, 102.

3047. STAMP, in form of crescent-shaped shield (*pelta*). NONIT / ERMIN / ALIS *Noni Terminalis.* Diam. $1\frac{1}{4}$ in. Bequeathed by Sir W. Temple, 1856.

3048. STAMP, in form of a dolphin. C TREB CE◗ / RIA / LIS. *C. Treb(oni) Cerialis.* Length 2 in. Bequeathed by Sir W. Temple, 1856. *C. I. L.* x. 8059, 407 ; Guarini, *Sugg. Ant.* p. 34.

3049. STAMP, circular. P · EGNATI SEMPRONI *P. Egnati Sempronі.* Diam. $1\frac{3}{8}$ in. Bequeathed by Sir W. Temple, 1856. *C. I. L.* x. 8059, 145.

3050. STAMP. GALLIANI / EVPREPE *Galliani Euprep(is).* Length $1\frac{1}{2}$ in. Bequeathed by Sir W. Temple, 1856. *C. I. L.* x. 8059, 175. Handle broken.

3051. STAMP, in the form of a leaf. VICT / °OR· / TT *Victor.* Ht. $1\frac{1}{4}$ in. Bequeathed by Sir W. Temple, 1856. *C. I. L.* x. 8059, 439.

3052. STAMP. C✡A◡E◊P / C◊A·A◇F· 2 × 1 in. Burgon Coll.

3053. STAMP. T · V · Ɛ / CVSES *T. V. Vecuses* (?). $1\frac{3}{4} \times 1$ in. Presented by General Meyrick, 1878.

3054. STAMP. C◊N◊CA / APRO ♀ *C. N. Ca. Apro.* 2 × $\frac{7}{8}$ in. Presented by General Meyrick, 1878.

3055. STAMP. S♀V◊SA *S. V. Sa.* Length $2\frac{1}{4}$ in. Presented by General Meyrick, 1878.

3056. STAMP. SAVNI *Sav(i)ni* (?). $3\frac{1}{8} \times 1\frac{1}{8}$ in. Presented by General Meyrick, 1878. Handle with knob.

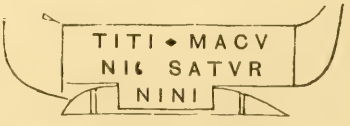
3057. STAMP. P · PETRON / GLYCONIS *P. Petron(i) Glyconis.* $2\frac{1}{8} \times \frac{7}{8}$ in. Presented by General Meyrick, 1878. Handle broken.

3058. STAMP. SEX CAELI / AGATHEMER *Sex. Caeli Agathemer(i).* $2\frac{1}{2} \times 1$ in. Presented by General Meyrick, 1878.

3059. STAMP. T VALAGI / NIMAVRI *T. Valagi Nimauri.* On the handle : TVM. 2 × $\frac{7}{8}$ in. Presented by General Meyrick, 1878.

3060. STAMP. L · A · M. Length 2 in. Presented by General Meyrick, 1878.

3061. STAMP, in the form of a ship. *Titi Macuni Saturnini.* $2\frac{5}{8} \times 1\frac{3}{8}$ in. Presented by General Meyrick, 1878.



3062. STAMP. MAP / CYA Μαρσύα. $1\frac{1}{2} \times 1$ in. Presented by General Meyrick, 1878. Letters incised.

3063. STAMP. M◊A♢PIV *M. A. Piu(s), i.e.* M. Antoninus Pius (?). Length $2\frac{1}{4}$ in. Presented by General Meyrick, 1878.

3064. STAMP. Q · MVNATI / CLEMENTIS *Q. Munati Clementis.* Length 2 in. Presented by General Meyrick, 1878. Handle broken.

3065. STAMP in the form of a shield (*pelta*). RANI / HERW *R. Anthermi.* Above, a leaf. $1\frac{5}{8} \times 1\frac{1}{2}$ in. Presented by General Meyrick, 1878.

3066. STAMP. CANNEI. Length $1\frac{5}{8}$ in. Presented by General Meyrick, 1878.

3067. STAMP. R · V / AMPLIATI / AVGG REC *R. V. Ampliati Augg. Rec.* Length $1\frac{3}{4}$ in. Presented by General Meyrick, 1878.

3068. STAMP, in the form of a foot, with design of a quadriga driven to l. followed by two runners. Length $2\frac{1}{4}$ in. Presented by General Meyrick, 1878. Handle broken off; very rude.

3069. STAMP. T · POMPONI / PRASTIS *T. Pomponi Prastis.* $2\frac{1}{2} \times \frac{3}{4}$ in. Hamilton Coll. 1.

3070. STAMP. C · G · HE *C. Grani Herae.* Length $2\frac{7}{8}$ in. Hamilton Coll. 2. Handle broken.

3071. STAMP. Q / POMPEI / SEVERI *Q. Pompei Severi.* $2\frac{1}{8} \times \frac{7}{8}$ in. Hamilton Coll. 3.

3072. STAMP. AISOS · IPICL *Aisos Ip(h)icl(is?).* $3 \times \frac{3}{4}$ in. Hamilton Coll. 5.

3073. STAMP. N · BLAESI / FAVSTI *N. Blaesi Fausti.* On the handle, AT. $2 \times \frac{7}{8}$ in. Hamilton Coll. 6.

3074. STAMP. P · POLLENT / PROCVLI *P. Pollenti Proculi.* On the handle, P · P · P. $2\frac{1}{4} \times 1$ in. Hamilton Coll. 7.

3075. STAMP. P · SEPTIMI / PHOEBI *P. Septimi Phoebi.* $2\frac{1}{2} \times 1$ in. Hamilton Coll. 8. Handle lost.

3076. STAMP. LEO NTI / VIN CAS *Leonti vincas.* In the middle is the figure of a lion. $2\frac{3}{8} \times \frac{7}{8}$ in. Hamilton Coll. 9.

3077. STAMP. TICLAVDI / THALAMI *Ti. Claudi Thalami.* 2×1 in. Hamilton Coll. 10.

3078. STAMP. RVSTIÆ / IVCVNDIÆ *Rustiae Iucundiae.* On the back of the handle, HDDO (?). $2\frac{5}{8} \times \frac{7}{8}$ in. Hamilton Coll. 11.

3079. STAMP. MK · B / QVINT · I / LIORVM *M(u?). K. B. Quintiliorum.* $2\frac{3}{8} \times 1\frac{1}{8}$ in. Hamilton Coll. 12.

3080. STAMP. MARCI HERN O A / LEXANDRI · P · R · *Marci Her(e)n(ni) Alexandri P. R.* $2\frac{1}{4} \times \frac{7}{8}$ in. Hamilton Coll. 13. Handle lost.

3081. STAMP. N · LVCI / CRA *N. Luci Cra . . .* $1\frac{3}{4} \times 1$ in. Hamilton Coll. 14. No handle.

3082. STAMP. L · LVCILI / O FESTI O *L. Lucili Festi.* Length $1\frac{7}{8}$ in. Hamilton Coll. 16. Handle lost.

3083. STAMP. G · C · I I *G. C. Vivi* (?). Length $1\frac{1}{2}$ in. Hamilton Coll. 17. Handle solid, pierced with a small hole.

3084. STAMP. C PVB / IANVARI *C. Pub(li) Ianuari.* $2\frac{1}{8} \times \frac{7}{8}$ in. Hamilton Coll. 18.

3085. STAMP. MEH. On the handle is incised : †. Length $1\frac{3}{4}$ in. Hamilton Coll. 19.

3086. STAMP. M · SACRATO / EVCARPVI *M. Sacrato Eucarpui.* Length $2\frac{5}{8}$ in. Hamilton Coll. 20. Handle broken.

3087. STAMP, in the form of a fish. ΠΑΦΙΛΙ Παφίλι (*sic*). Length $3\frac{3}{8}$ in. Hamilton Coll. 22.

3088. STAMP, in the form of a ship. ASPER *Asper.* Length $1\frac{7}{8}$ in. Hamilton Coll. 23.

3089. STAMP, circular. C CNS *Contes* (?). Diam. 2 in. Hamilton Coll. 24.

3090. STAMP. ALYPI *Alypi.* Thick ring-handle, with a caduceus between two diamonds incised on the flat part. Length $1\frac{1}{2}$ in. Hamilton Coll. 25.

3091. STAMP. FELICIS / AMVLLI / GEMELÆ *Felicis Amulli Gemel(l)ae.* 2 × 1 in. Hamilton Coll. 26. Handle lost.

3092. STAMP. Q NERAT / QVADRAT *Q. Nerati Quadrati.* $1\frac{3}{8} \times \frac{3}{4}$ in. Hamilton Coll. 28. Handle lost. Letters incised.

3093. STAMP. C CÆSENN / FIRMI *C. Caesenni Firmi.* 2 × $\frac{3}{4}$ in. Hamilton Coll. 30. Handle broken.

3094. STAMP, in form of shield (*pelta*). M · AL · AP *M. Aul. Ap.* Diam. $1\frac{1}{4}$ in. Hamilton Coll. 31. Handle broken.

3095. STAMP. C · V · F · Y · F. *Cu(rator) . . f(aciundis?).* Length $1\frac{1}{2}$ in. Hamilton Coll. 32.

3096. STAMP, in form of leaf. BASILEI / SEX · S / TER / T / V *Basilei Sex(ti) Stert(inii).* Ht. $1\frac{1}{2}$ in. Hamilton Coll. 33.

3097. STAMP. ALLECE CAE / SONILLA *O* *Allece Caesonilla.* Length $1\frac{7}{8}$ in. Hamilton Coll. 34.

3098. STAMP, of crescent-shape. ΔOMNOY · Δομ(ι)νου. Length $2\frac{3}{8}$ in. Hamilton Coll. 35.

3099. STAMP. L · V · S · A *L(ibens) v(otum) s(olvit) a(nimo?).* Length $1\frac{3}{4}$ in. Hamilton Coll. 36.

3100. STAMP, in the form of a shoe. C · HOST— / SILVINI · *C. Host(ilii) Silvini.* Length $1\frac{5}{8}$ in. Hamilton Coll. 37. No handle.

3101. STAMP. L · TI · I. Length $1\frac{1}{2}$ in. Hamilton Coll. 38.

3102. STAMP. L AESENNI / TERTI *L. Aesenni Terti(i).* $1\frac{5}{8} \times \frac{7}{8}$ in. Hamilton Coll. 39. One end injured.

3103. STAMP, of crescent-shape. Q VIRILLIO *Q. Virillio.* Length $1\frac{7}{8}$ in. Hamilton Coll. 41. Letters incised.

3104. STAMP, in the form of a shoe. DONA. Length $\frac{7}{8}$ in. Hamilton Coll. 43. Handle broken. Letters incised.

3105. STAMP. M Q G O F. $2\frac{1}{8} \times \frac{3}{4}$ in. Towneley Coll.

3106. STAMP. VETVRIANI / GRATILIAI *Veturiani Gratilia(ni?).* $1\frac{3}{4} \times \frac{3}{4}$ in. Towneley Coll. Letters incised.

3107. STAMP. · ERESMARI / CAELESTIS . . *eresmari Caelestis.* $2\frac{3}{8} \times 1$ in. Towneley Coll. One end broken.

3108. STAMP. Q · GAGILI / PRIMITIVI *Q. Gagili Primitivi.* $2\frac{1}{4} \times \frac{7}{8}$ in. Payne Knight Coll.

3109. STAMP. OPTMPF *Opt(i)m(a) p(ia) f(elix),* or *f(idelis?).* Length 2 in. Purnell Coll., 1872.

3110. STAMP, in form of shield (*pelta*). L IVLI / CHRYSIPPI *L. Iuli Chrysippi.* $1\frac{7}{8} \times 1$ in. Purnell Coll., 1872.

3111. STAMP. FLAVI / DII *Flavi Dii.* Length $2\frac{1}{4}$ in. Purnell Coll., 1872.

3112. STAMP. C · A · IVS, *Caius* or *C. A. Ius(tus).* Length $1\frac{1}{2}$ in. Presented by John Henderson, Esq., 1870.

3113. STAMP, in form of a foot. SVSRN. Round the edge, a feathered line or wreath. Length $2\frac{1}{8}$ in. Blacas Coll., 1867. Letters incised.

3114. STAMP. C GAVI / VITALIS *C. Gavi Vitalis.* $2\frac{1}{8} \times \frac{7}{8}$ in. Blacas Coll., 1867.

3115. STAMP, in the form of the letter S. M SEI SALVI *M. Sei Salvi.* Length $2\frac{1}{4}$ in. Blacas Coll., 1867.

3116. STAMP. ALEXIORVM. Length $2\frac{1}{4}$ in. Blacas Coll., 1867.

3117. STAMP. L · AEMILI / HESYCI *L. Aemili Hesychi.* $2 \times \frac{7}{8}$ in. Blacas Coll., 1867. Handle broken.

3118. STAMP. CYVYM / CYVYA· $1\frac{3}{4} \times \frac{3}{4}$ in. Castellani, 1873.

3119. STAMP. CN · AR / EV *Cn. Areu(s?).* $1\frac{1}{2} \times \frac{3}{4}$ in. Castellani, 1873. The genuineness of this stamp is open to doubt.

3120. STAMP. L FLAMINI / VBI · AIB *L. Flamini(i) Ph(oe)bi Lib(ertus).* Length $1\frac{5}{8}$ in. Castellani, 1873.

3121. STAMP. RMITVI / AVGGG *Primitivi Aug(ustorum), sc.* under three Emperors. $1\frac{7}{8} \times \frac{7}{8}$ in. Castellani, 1873.

3122. STAMP, in form of shoe. VIVATIS *Vivatis.* Length $1\frac{7}{8}$ in. Castellani, 1873.

3123. STAMP. C · AFAR / MAXIM *C. Afar. Maxim(i).* $2\frac{1}{8} \times \frac{7}{8}$ in. Castellani, 1873. Handle lost. One end of the stamp is serrated.

3124. STAMP. Q · TREBI / CLEMENS *Q. Trebi Clementis.* $2\frac{3}{8} \times 1$ in. Castellani, 1873. Handle broken off.

3125. STAMP. C PETRON / IBERAL *C. Petron(i) (L)iberal(is).* Length $2\frac{5}{8}$ in. Castellani, 1873. Handle broken.

3126. STAMP. C · PAPI · FEL *C. Papi(us) Fel(ix).* Length $2\frac{1}{2}$ in. Castellani, 1873. Handle lost. Letters incised.

3127. STAMP, in the form of a leaf. M VI / BRI / RR / I *M. Vibrirri.* Ht. $1\frac{1}{2}$ in. Castellani, 1873. No handle.

3128. STAMP. FL · POM / PEIAN *Fl(avius) Pompeian(us).* $3\frac{3}{4} \times 1\frac{7}{8}$ in. Castellani, 1873. Letters incised.

3129. STAMP. VIOLV. Length 1 in. Castellani, 1872. Letters incised.

3130. STAMP, in the form of a shoe. ALBINI *Albini.* Length $1\frac{3}{8}$ in. Castellani, 1872.

3131. STAMP. M AVRELIVS / COCCEIVS *M. Aurelius Cocceius.* $3\frac{1}{8} \times 1\frac{3}{8}$ in. From Malta. Presented by T. W. N. Robinson, Esq., 1886. The handle is in the form of a solid knob.

3132. STAMP. ΥΙΓΑ. $2\frac{1}{2} \times 1\frac{3}{8}$ in. Sidon, 1895.

3133. STAMP. L · X · S. Length $2\frac{1}{8}$ in. 1852. Handle broken.

3134. STAMP. C ∘ V ∘ A *Cu(rator) A(nnonae?)*. Length $1\frac{1}{2}$ in. 1852.

3135. STAMP. LEO VIVAS *Leo vivas.* Length $1\frac{1}{4}$ in. 1852. Letters incised and obscure.

3136. STAMP, in the form of the letter S. POLLENTI *Pollenti.* Length $1\frac{7}{8}$ in. 1852.

3137. STAMP. C · LEPIDI / CO ∘∘∘ ECCI *C. Lepidi Co . . . ecci.* Length $1\frac{3}{8}$ in. 1852.

3138. STAMP. M BVTTICI / THAERONIS *M. Buttici Thaeronis.* On the back of the handle is a nude man looking to l., with r. hand raised and some object in l. Length $1\frac{3}{4}$ in. 1852. Letters incised. Of doubtful antiquity.

3139. STAMP. C POMPEI / ISIDORI *C. Pompei Isidori.* On the handle is incised: ♀. $1\frac{3}{4} \times \frac{7}{8}$ in. 1852.

3140. STAMP. A CORNEL / ASYNTICI *A. Cornel(ii) Asyntychi.* $2\frac{1}{8} \times \frac{7}{8}$ in. 1852.

3141. STAMP. L VALERI / ЄΠΑΓΑΘΙ *L. Valeri* Ἐπαγαθι. $2\frac{1}{4} \times \frac{7}{8}$ in. 1853. One end broken.

3142. STAMP, in the form of a shoe. HERCVLANI. Length $2\frac{3}{8}$ in. 1853.

3143. STAMP. P GAVLEN / APRI *P. Gauleni Apri.* On the handle is incised: MEN (?). $2\frac{1}{4} \times 1$ in. 1853.

3144. STAMP. C ANTONI / SEVERI *C. Antoni Severi.* On the handle is incised a steering-oar. $2\frac{1}{4} \times \frac{7}{8}$ in. 1853.

3145. STAMP, square, with eight small projections round it, and a small one at the back, in which a hole is pierced. Ɜ P. Ht. $1\frac{1}{4}$ in. 1853.

3146. STAMP, in the form of a shoe. ALBINI *Albini.* Length $1\frac{1}{4}$ in. Germany, 1853. Letters incised.

3147. STAMP. C HIRRI ♀ / VICASIANI *C. Hirri Vicasiani.* $2\frac{1}{4} \times \frac{3}{4}$ in. 1853.

3148. STAMP. SAGITTI *Sagitti.* $2 \times \frac{3}{4}$ in. 1853.

3149. STAMP, crescent-shaped. VTE *Ute(re felix).* Diam. 1 in. 1854.

3150. STAMP. C ◊ P ◊ P / NICOST *C. P. P. Nicost(rati)*, perhaps *conductor portorii publici.* See Wilmanns, *Exempl. Lat.* 2408. Length $1\frac{3}{8}$ in. 1855.

3151. STAMP. SIMPLICI *Simplici.* Length $1\frac{5}{8}$ in. 1855.

3152. STAMP. TICLAVDI / IVSTI ♁ *Ti. Claudi Iusti.* $1\frac{3}{4} \times \frac{3}{4}$ in. 1855

3153. STAMP, in the form of a shoe. GAVDEAS *Gaudeas.* Length $1\frac{7}{8}$ in. 1858. Handle broken. Letters incised.

3154. STAMP. C · A · S. Length $1\frac{1}{2}$ in. 1858.

3155. STAMP. INAXPI. $1\frac{3}{4} \times \frac{7}{8}$ in. 1858. Letters incised.

3156. STAMP, in the form of a shoe. Q F PRIM *Q. F. Prim(i).* Length 2 in. 1858. Handle broken.

3157. STAMP. L · FOTIDI / SVPERI *L. Fotidi Superi.* $1\frac{7}{8} \times \frac{3}{4}$ in. 1848.

3158. STAMP, in the form of a shield (*pelta*). E Y Γ / N O M / ⊙NIOYM / HTPO Εὐγνωμονίου Μητρο. . . . $2\frac{3}{4} \times 1\frac{7}{8}$ in. Borrell Coll., 1852. Letters incised.

3159. STAMP. L · N · PRISCI / ANNIANI *L. N. Prisci Anniani.* Length $1\frac{5}{8}$ in. 1856. Letters incised.

3160. STAMP, in the form of a shoe. ΔЄ ϒ ЄTPЄ / IANOY Δημητρειανοῦ. Length $3\frac{7}{8}$ in. Bequeathed by Miss Auldjo, 1859. On the handle, a knob.

3161. STAMP. CALLIDORVS / Q ⁰ CALVISI / SABINI · C . V *Callidorus Q. Calvisi Sabini Cu(rator).* $2\frac{1}{2} \times 1\frac{1}{4}$ in.

3162. STAMP. AVG S E V Ɛ R / DISP N *Severi Aug(usti) n(ostri) Disp(ensator).* Above and below AVG are two figures of snakes. $2\frac{1}{2} \times 1$ in. 1853. Handle broken.

3163. STAMP, in the form of a foot. L · C · M · I / L · C · M · E · Length $2\frac{1}{2}$ in. Centorbi, 1863.

3164. STAMP. OF · C · F / NARD ✦ *Of(ficina) C. F. Nard(i?).* $1\frac{7}{8} \times \frac{3}{4}$ in.

3165. STAMP. L · SVLPICI / ÆRMNI *L. Sulpici Anermni.* $2\frac{3}{4} \times 1$ in.

3166. STAMP. RAPSAB. $1\frac{7}{8} \times \frac{7}{8}$ in.

3167. STAMP. PRIMI / C ⁰ C ⁰ S *Primi C. C. S.* $1\frac{5}{8} \times \frac{5}{8}$ in.

3168. STAMP, of semicircular shape. M · C · L · N. $1\frac{3}{4} \times 1\frac{5}{8}$ in. Handle broken.

3169. STAMP, in the form of a shoe. FL SCLADON *Fl(avius) Scladon(ius).* Length $2\frac{1}{2}$ in. Letters incised.

3170. STAMP. COLOSSI / AGRIPPÆ *Colossi Agrippae.* On the handle, a trefoil sinking. $2\frac{5}{8} \times \frac{7}{8}$ in.

3171. STAMP. M · ROMANIO / EVOKA · AVGG · NN *M. Romanio Evoka Aug(ustorum) n(ostrorum), i.e.* under two Emperors. $2\frac{5}{8} \times 1$ in.

3172. STAMP. VIB · AHIVM · VIB F *Vib(ium) Ahium (?) Vib(ii) f(ilium).* $4\frac{3}{4} \times \frac{7}{8}$ in.

3173. STAMP, in the form of a cross. M · RV · ⚲ | PRO? *M. Ru. Pro.* $1\frac{1}{2} \times 1\frac{1}{2}$ in.

3174. STAMP. LAR. Perhaps *l(ibrarius) ar(carii)*; cf. Wilmanns, *Exempla Lat.* 1489. $1\frac{7}{8} \times \frac{7}{8}$ in.

3175. STAMP. A · ƎRENTI / CINNAMI *A. Terenti Cinnami.* $2 \times \frac{7}{8}$ in. Handle broken.

3176. STAMP. PEI · WA *Pei Una* (?). Length $1\frac{1}{2}$ in. Letters incised.

3177. STAMP. PECVLI / ARIS ⚲ *Peculiaris.* On the handle is incised a caduceus. Length $1\frac{5}{8}$ in.

3178. STAMP. CARPIONIS / CL ○ P ○ S *Carpionis Cl. P. S.* $1\frac{3}{4} \times \frac{3}{4}$ in.

3179. STAMP, in the form of a shoe. VTERE *Utere.* Length $\frac{7}{8}$ in. Letters incised.

3180. STAMP. VTERE / FELIX *Utere felix.* Length $\frac{3}{4}$ in. Presented by General Meyrick, 1878. Ring at back.

3181. STAMP, in the form of a ring; on the bezel: VII / ΠZI E. Diam. 1 in. Castellani, 1872. Letters incised.

3182. STAMP, in the form of a shoe, with ring at back; incised design of a roaring lion running to l.; in the field, a crescent and an arrow-head. Diam. $\frac{7}{8}$ in. 1855.

3183. RING, incised: L. Diam. $\frac{15}{16}$ in. 1853.

3184. RING, incised : + VIII X. Diam. $\frac{7}{8}$ in. Castellani, 1872.

3185. RING, incised : XLI. Diam. $\frac{7}{8}$ in. 1853.

3186. RING, incised : XXXI. Diam. $\frac{3}{4}$ in. 1853.

3187. RING, incised : XIIX. Diam. $\frac{13}{16}$ in. Castellani, 1872.

3188. RING, incised : VXX. Diam. $\frac{7}{8}$ in. Castellani, 1872.

3189. RING, incised : XXIII. Diam. $\frac{7}{8}$ in. Castellani, 1872.

3190. RING, incised : XII. Diam. $\frac{7}{8}$ in. Castellani, 1872.

[On these rings (3183–3190) see Friederichs, *Kleinere Kunst u. Industrie*, p. 115.]

3191. MAGIC NAIL, inscribed on all four sides :

(*a*) DOMNAARTEMIXKRNEASREASSOIBEKATENATVASENCANES
IVOAGRETESSIABATICOSSBEAIBOSSIBEOVENIVECOIORESAPERTABV
(*b*) CA · BE · NFAPETARVRARET:ANBAMVIBENITBATVI'REAZANDKORA · S . T
(*c*) RASAINCORTENOSTRANONI · MRENPEKORANOSTRANONTANGANETA
(*d*) SINOSNOSTRONOMOIESTETERDICOTERINCANTOINSIGNVDEIETSICNVSOIOMON
TSICNVDEDOMNAARTMIX. IISE

Length $8\frac{1}{4}$ in. Bequeathed by Sir W. Temple, 1856. Orioli, *D'un chiodo magico*, p. 14 ; *Ann. dell' Inst.* 1846, pl. H, p. 214 (Henzen) ; *Bull. dell' Inst.* 1846, p. 184, 1847, p. 100, 1849, p. 10 ; Minervini, *Novelle dilucidazioni*, Naples, 1846, p. 3 ff. ; Jahn in *Ber. d. sächs. Gesellsch.* 1855, p. 107. The inscription is evidently an incantation to Artemis ; for the interpretation, see Henzen and Jahn, *ad loc.* On the subject see also Daremberg and Saglio, i. p. 1241, *art.* Clavus.

3192. MAGIC NAIL, with large circular head, inscribed on three sides :

ABARAXAS · ASTRA · EL ✳
IAO SABAO ✳ ✳
SOLOMONO ✳ ✳ ✳

On the fourth side is a snake (?), or perhaps a twig. Length 4 in. Jahn, *Ber. d. sächs. Gesellsch.* 1855, p. 108, No. 2. For IAO see King, *The Gnostics and their remains*[2], p. 319 ff. ; for SABAO ("Glory unto thee"), *ibid.* p. 327.

3193. MAGIC NAIL, with various unintelligible signs, partly pagan, partly Christian :

(*a*) ⌐ANHΘMBE ✳ fish.
(*b*) ⊼ ⊹O✳N
(*c*) ✳ Ψ ✳ snake, etc. ✳
UA✳Φ
(*d*) P Ψ ⊹ snake.
✳

Length $3\frac{1}{2}$ in. Castellani, 1873. Minervini, *Novelle dilucidazioni*, p. 33 ; Jahn, *op. cit.*, p. 109, No. 4.

3194. MAGIC NAIL. On the head, seven stars, surrounding a small figure running to r., with l. hand raised. On the four sides :

(*a*) ωCOA XXX snake with head to l.
(*b*) Snake with head to l.
(*c*) A winged man looking to r., with short chiton, l. hand raised ; some object in r. ; below, a dog- (or ape-) headed man kneeling to r. with l. hand raised.
(*d*) A kneeling woman (?) to l., and a dog- (or horse-) headed man to l. with short chiton, holding a branch in either hand. Inscribed : WAΘ P.

Length $5\frac{7}{8}$ in. Castellani, 1873.

III. APPENDIX.

RECENT ACQUISITIONS

(3195—3216).

Of these, Nos. 3195–3203 belong to the Mycenaean period ; 3204–3208 are Archaic Greek ; 3209–3211, Greek of the best period ; 3212–3213, Etruscan ; and 3214–3216 date from the Graeco-Roman period.

3195. **Cow** lying down ; well modelled and life-like, though in miniature.

Length 2½ in. From excavations on the Bronze-Age site of Zarukas, Maroni, Cyprus, 1897 ; tomb 19. Mycenaean period ; cf. the goat from Ialysos, No. 42.

3196. **Two Weights,** circular, with curved tops and straight sides, like a cake.

Diam. of each, 1 in. From excavations at Maroni, Cyprus, 1897 ; tomb 3. Mycenaean period.

3197. **Hinge** from door of tomb, shaped roughly like a shoe.

Ht. 6½ in. From a site known as Bamboula or Vournais, near Maroni, Cyprus, 1897. The tomb was empty ; probably of the early Graeco-Phoenician period.

3198. **Seven Daggers** with hooked tangs, of the common Cypriote Bronze-Age type (cf. Nos. 50, 52, and Myres, *Cyprus Mus. Cat.* Nos. 551–558) ; in one case the tang is broken.

Length 18¼ to 8⅝ in. From excavations at Maroni, Cyprus, 1897 ; one from tomb 3, two from tomb 9, one from tomb 28, and three found in unnumbered tombs or on the surface.

3199. **Knife-blade,** with two rivets for handle ; much broken.

Length 4½ in. From excavations at Maroni, Cyprus, 1897 ; tomb 1.

3200. **Six Knife-blades,** of the usual type, with rivets for attachment of handles.

Length 5¼ to 8 in. From excavations on a Bronze-Age site near the Hala Sultan Tekké, Larnaka, Cyprus, 1897.

3201. **Arrow-head,** of type D (see p. 346).

Length 1¾ in. From the Tekké site, 1897.

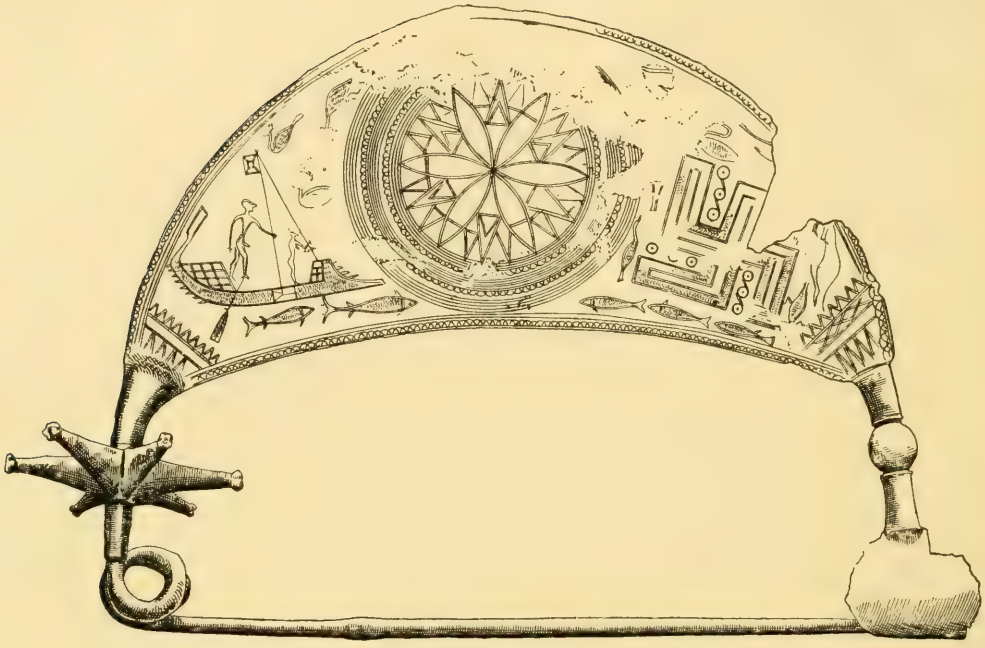


Fig. 85 = No. 3204.

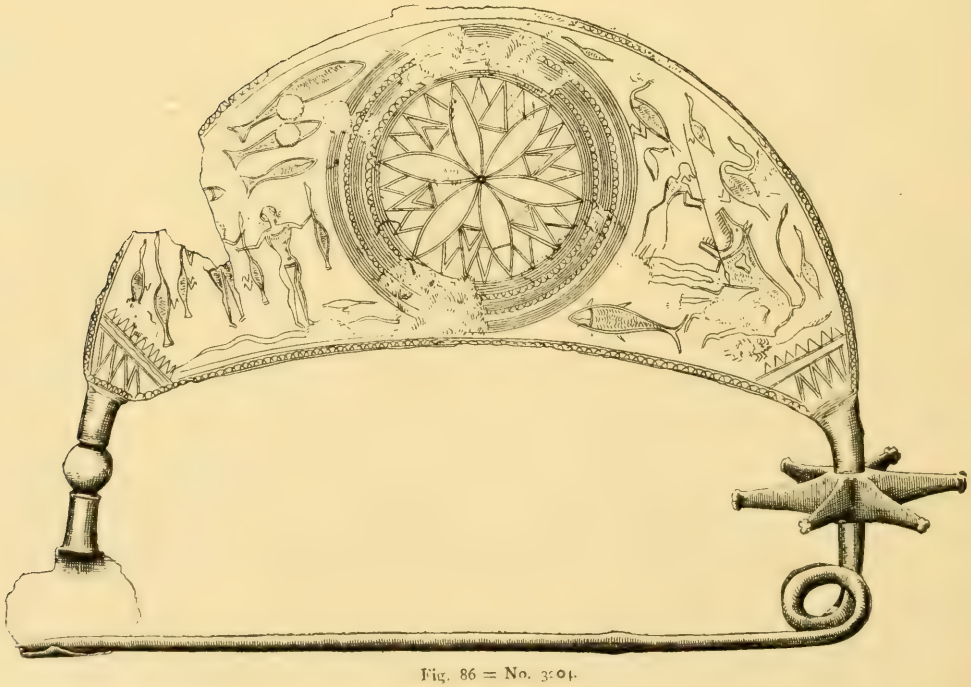


Fig. 86 = No. 3204.

3202. **Butt-end of Spear,** conical; rather thick.

Length $2\frac{3}{4}$ in. From the same.

3203. **Implement** pointed at both ends, the middle part square in section.

Length $4\frac{7}{8}$ in. From a Bronze-Age tomb at Klavdia near Larnaka, 1898.

3204. **Fibula** of the Geometrical period, with bow formed of a thin vertical plate, crescent-shaped; the foot is a moulded knob terminating in a flat piece bent up to hold the pin; at the head is a spiral, above which are six projecting spikes ending in rosettes. On the bow are incised designs: (*a*) (Fig. 85). In the centre, a rosette of six large petals alternating with groups of three smaller ones, surrounded by concentric rings and intersecting arches. At the l. end is a ship in which are two nude men, one engaged in steering with his r. foot,* the other in fastening a rope to the forecastle. At the stern are a steering-oar and curved *aphlaston*, and both here and on the bows are cabins (?) of open work; at either end of the boat the beams project. At the mast-head is a square object, apparently a lantern (cf. *Ann. dell Inst.* 1880, pl. G, figs. 1–5, and Helbig, *Hom. Epos*,[2] p. 46). Two birds hover over the ship, and two fishes are seen below. On the r. is a large maeander-cross interspersed with circles and tangents; round this hover four birds, and below are three fishes. At either end are chevron and lozenge patterns.

(*b*) (Fig. 86). In the centre, a rosette, as on (*a*). On the l. are two very rude figures conversing, each holding up a bird by the neck in l. hand: the one on the r. wears a necklace (?); the head and upper part of the other are lost. On the l. of them are three birds and three fishes. On the r. a man to r. is attacked by a wolf or lion (see No. 3205); behind the animal is a scorpion; above are six birds and below is a fish to l. At either end are chevron patterns.

Length $9\frac{1}{4}$ in. Greece, 1898. Fragments pieced together; part of the bow wanting.

3205. **Fibula,** as the last; the two may have formed a pair. On the bow are incised designs: (*a*) (Fig. 87). In the centre is an elaborate rosette of twenty-four points, as on the last, within concentric rings and two bands of intersecting arches. On the l. is **Heracles in combat with the Hydra.** Heracles to r. nude, seizes with l. hand the neck of the Hydra, which has six heads, and rears up against him; in r. hand he holds a sword of the type of Fig. 78, No. 2737. At his feet is the crab of Hera, apparently about to seize his r. foot in its claws. Below is a diminutive man (**Iolaos**?) to r., only one of whose legs is indicated, holding out a twig (?) in r. hand across the Hydra's body (perhaps a cord which he is binding round it); on either side of him is a bird apparently pecking at him, and on either side of the Hydra is a bird. Above on the r. are two more birds, pecking at the Hydra (?), and another on the l. side of Heracles; on the l. are five fishes to r., one above the other. The right

* Cf. Bacchylides, xiv. 10, *παρ χειρός*, which implies other kinds of steering. Possibly the word *πηδάλιον* is connected with *πούς*.

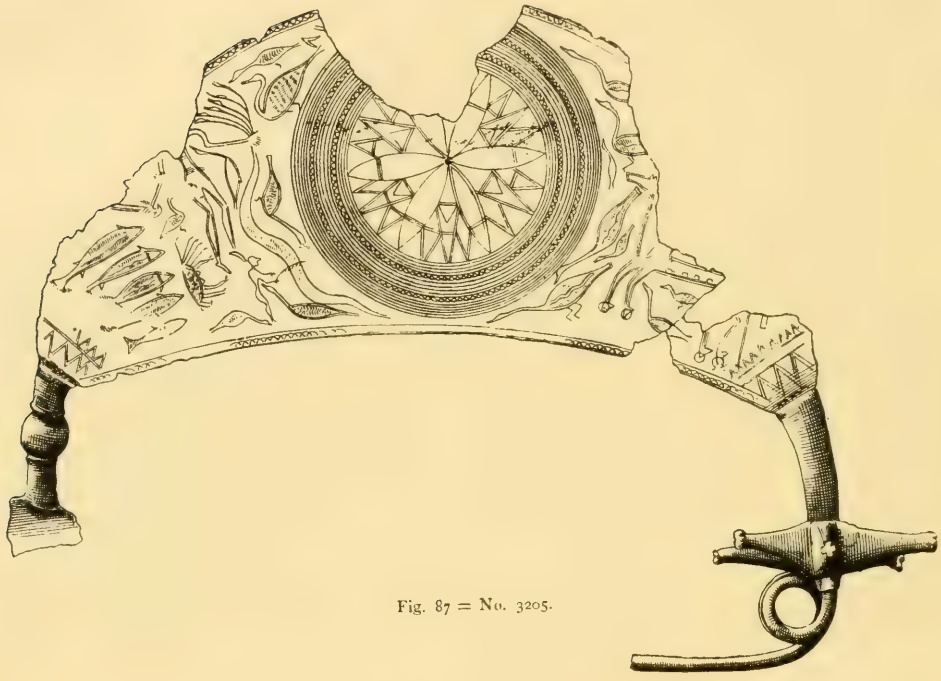


Fig. 87 = No. 3205.

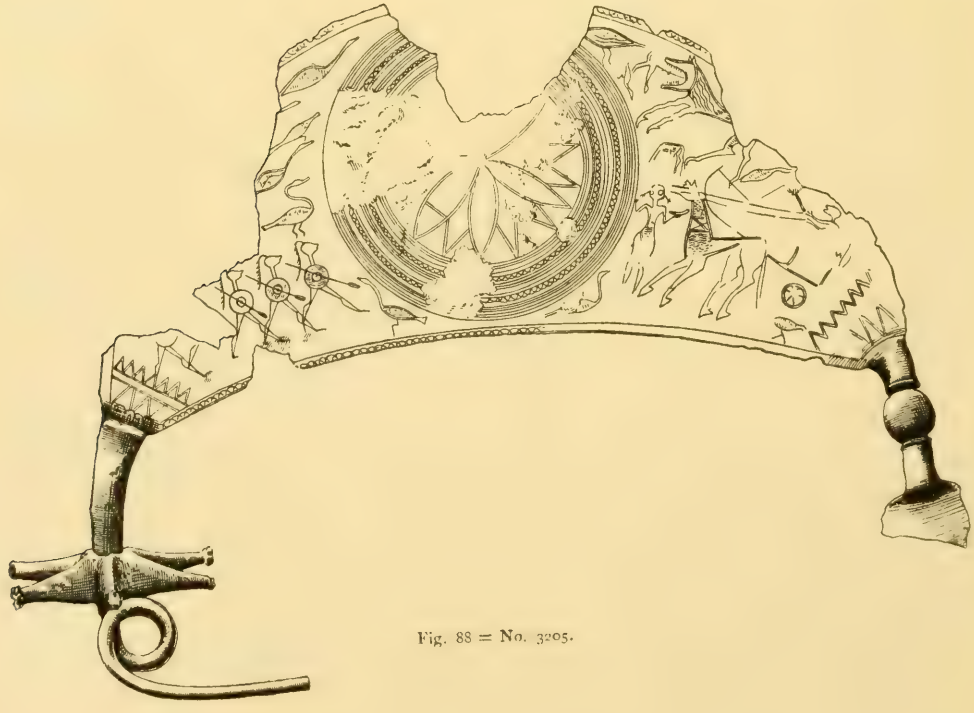


Fig. 88 = No. 3205.

side is nearly all lost, but part of a horse to l. is visible, covered with a saddle-cloth with crenellated border; in the field are eight birds, all but one to the l. At the ends are two rows of chevron pattern.

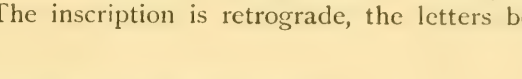
(*b*) (Fig. 88). In the centre, a rosette, as on (*a*). On the l. are five warriors advancing to r., with long-crested helmets, circular shields, and spears; of the two hinder warriors little remains. Confronting them is a bird, and above are three birds to r. and one to l. On the r. is a chariot with one horse advancing to l.; the body is tilted up in front so that the pole rises above the horse's back; the horse jibs slightly. The charioteer holds the reins in l. hand and a whip in r.; the chariot-wheels are very small. At the horses' heads stands a woman, full face, with a plait of hair (or large earrings ?) projecting on either side of her face; her hands are raised, and in the l. she holds up a bowl or dish (?). Below are two birds to r. Above is a lion to l. devouring a man or an animal, whose legs appear hanging out of its mouth (cf. No. 600 and *Arch. Zeit.* 1885, pl. 8, fig. 2); in front of it are two birds, and below, a diminutive quadruped to l., grazing. At either end are chevron patterns, as before.

Length 8 in. Thebes (?), 1898. Foot and pin and parts of bow lost. The subject of Heracles and the Hydra is a unique instance of a mythological subject on these fibulae, as on any objects of the Geometrical period. It is also the oldest representation of this particular subject, the next in point of time being the poros pediment found on the Acropolis of Athens (*Ephem. Archaeol.* 1884, pl. 7). See Studniczka in *Jahrbuch*, i. (1886), p. 87 ff.; also *Ephem. Archaeol.* 1885, p. 233 ff.; *Athen. Mittheil.* x. (1885), p. 237 ff.; and Furtwaengler in Roscher's *Lexikon, s.v.* Herakles, p. 2198.

3206. **Winged Goddess.** She kneels on a curved base ornamented with a pattern of three palmettes connected by volutes; her knees are turned inwards, and her hands are extended. She has long hair falling in a mass of fine curls down the back, with tresses over the shoulders, and wears a long chiton and shoes; she has wings starting from her waist, and a smaller pair from her heels, the feathers on the former being carefully rendered.

Ht. $1\frac{7}{8}$ in. From Civita Lavinia. Tyszkiewicz Coll., 1898 (*Sale Cat.* 125). Right hand corroded; left hand lost. Archaic Graeco-Italian work; extremely minute and refined.

3207. **Disc,** engraved with a dedicatory inscription by Exoïdas (*v.l.* Exotra) to the Dioscuri, in the Doric dialect and the alphabet of the Ionian islands (dating from the sixth century B.C.). The inscription is retrograde, the letters being arranged to form a spiral:



'Εχσοίδα(ς) *μ'ἀνέθηκε* Δι[ὸς *ϙούροιν μεγάλοιο*
χάλκεον, ᾧ νίκασε Κεφαλ(λ)*ᾶνας μεγαθύμους.*

Compare (1) *Hom. Hymn. in Diosc.* 33, 8: *εὐχόμενοι καλέουσι Διὸς κούρους μεγάλοιο*; (2) Hom. *Il.* ii. 631: *αὐτὰρ Ὀδυσσεὺς ἦγε Κεφαλλῆνας μεγαθύμους.*

The disc is appropriately dedicated to the Dioscuri, as Castor was famous for throwing it (Pind. *Isthm.* i. 25).

Diam. 6½ in. From Cephallenia (?). Tyszkiewicz Coll., 1898 (*Sale Cat.* No. 161). *Coll. Tyszkiewicz*, pl. 27 ; *Revue Archéol.* xviii. (1891), pl. 18, p. 45 ; Dittenberger, *C. I. Gr. Sept.* iii. No. 649 ; Kirchhoff, *Studien*,[4] p. 167 ; Larfeld in *Jahresb. über d. Fortschr. d. Altertumswiss.* lxxxvii. (1895), p. 224 ; Fleckeisen's *Jahrb. für klass. Phil.* cxliii. (1891), p. 588 ; Hoffmann, *Syll. Epigr. Graec.* p. 143, No. 288 ; *Wochenschr. für klass. Phil.* viii. (1891), p. 859, No. 31. The disc is somewhat worn and battered. It weighs 2 lbs. 12 oz.

3208. **Bull,** representing Apis, walking with l. fore and hind legs advanced. On the head are a disc and *uraeus* ; round the neck a fringed band is incised, behind which is a scarabaeus with wings spread. On the back is an embroidered saddle-cloth with engraved diaper patterns, and on the hind-quarters a hawk with wings spread. The base is ancient and is inscribed : ΤΟΙΠΑΝΕΠΙΜΑΝΕΣΤΑΣΕΣΟΦΝΑΗΣ, Τῷ Πάνεπί (?) *μ'ἀνέστασε* Σωκύδης. The deity referred to may be Ba-en-ptah ; the letters are of the fifth century B.C.

Ht. 4 in. Length 3½ in. From a Greek site in the Delta of Egypt. Formerly in the possession of Dr. Mead (see Introduction, p. xiii.) ; acquired 1898.

3209. **Aphroditè,** forming stand of mirror, as Nos. 238–243. Her hair is parted and waved, and drawn into a knot at the back ; she wears a long chiton with *apoptygma* ; with l. hand she draws aside her skirt ('Spes' motive), and in r. she holds out a dove. She stands on a plinth supported by two Pegasi with recurved wings and legs outstretched as if galloping at full speed. Above her, supported on a double volute, is a curved piece on which the mirror rests, engraved with palmettes and foliations ; at either end is a volute, to which a flying **Eros** is attached by one wing.

Ht. 17¼ in. Sold at Christie's, 1897 (Lot 32) ; acquired 1898. *Bull. de Corr. Hell.* xxii. (1898), pl. 1, p. 204. The Eros on the left has lost the left arm and legs below the knees ; the other, the right hand ; the mirror has been repaired. Greek work of the best period ; end of fifth century B.C. The surface has not been finished off. Round the mirror are egg and bead mouldings.

3210. **Mirror-case,** with cover, on which is an *emblema* representing a **horseman** to r. He is beardless, and wears a triple-crested helmet with cheek-pieces, short chiton, and chlamys floating behind ; his r. hand, which is lost, has held the reins. His horse rears up slightly ; a lion's skin forms the saddle-cloth. PLATE XXXII.

The inside of the cover is polished ; a large and a small handle, and the hinge for the attachment of the former remain.

Diam. 6 in. Found in a tomb at Elis ; acquired 1898. The subject appears to be unique in bronze reliefs ; the horseman is a very fine composition, and the influence of the Parthenon frieze is still apparent ; but the heavy proportions of the horse rather recall the frieze of the Mausoleum.

3211. **Mirror-case,** with cover, on which is a relief of a female head to l. The hair is drawn back in thick parallel waves, plaited and wound round in a knot behind, with the ends hanging down ; a broad fillet with incised patterns passes PLATE XXXII.

vertically over the head. Below, drapery is visible ; in the ears are thick earrings, probably ending in lions' or bulls' heads, a type common in Crete and Cyprus about the fourth century B.C. (cf. Myres, *Cyprus Mus. Cat.* pp. 35, 124). Round the edge is an ornamental band ; inside the case, concentric circles.

Diam. $6\frac{1}{4}$ in. Crete, 1898. In good condition ; late Greek work, about 300 B.C.

3212. **Youthful Head.** The hair is rolled up all round in a thick mass under a fillet, and over the forehead is a row of elaborate curls. The head is cast solid, and is a fine example of archaic Etruscan work under Greek influence ; similar heads are to be seen on early coins of Tarentum.

Ht. 6 in. From Etruria. Tyszkiewicz Coll., 1898 (*Sale Cat.* No. 119). *Coll. Tyszkiewicz*, pl. 13. Formerly in the possession of Sig. Castellani. Part of the back of the head is broken away.

3213. **Etruscan Mirror.** Youth and girl playing at *duodecim scripta* : A youth is seated to r. before a board (*tabula lusoria*), which stands on a table and is marked with parallel lines ; he wears a himation over l. shoulder and lower limbs and holds up some of the pieces (?) in l. hand. The girl, who is seated facing him, wears a necklace and a himation which leaves her breast and l. side exposed ; her hair is gathered up in a bunch, and she holds out her r. hand to the board. Above the girl is inscribed, in archaic Latin letters : DEVINCAMTED, *devincam te* ; above the youth, OPEINOD, *opinor*. In the background are shewn two walls of a room, with a cornice of egg-and-dart moulding. In the exergue is a double band of chevron patterns, and round the design a scroll-pattern. The game of *duodecim scripta* resembled the modern backgammon (see Smith, *Dict. of Antiqs.*[3] *s.v.* ; Becq de Fouquières, *Les Jeux des Anciens*, p. 357 ; Marquardt, *Handb. d. röm. Alterthümer*, vii., p. 834).

Length $8\frac{1}{4}$ in. Diam. $4\frac{1}{4}$ in. From Palestrina. Tyszkiewicz Coll., 1898 (*Sale Cat.* No. 131). *Coll. Tyszkiewicz*, pl. 28. Late Etruscan period, third or second century B.C.

3214. **Heracles.** He stands on r. leg, with r. hand extended, and in l. his club leaning against his shoulder ; he is bearded, and wears a fillet ornamented with flowers, the ends hanging over his shoulders ; on his l. arm is the lion's skin.

Ht. $4\frac{1}{8}$ in. Gaza, 1898. Rough work.

3215. **Heracles** (?). He stands on r. leg, with r. hand by his side, and l. raised ; he is beardless, with short curly hair, and wears a chlamys over l. arm and *endromides* laced up in front, with patterns on the foot.

Ht. $8\frac{1}{4}$ in. From Halicarnassos. Presented by the late Baron F. Rothschild, M.P., 1898. Much corroded and worn. Graeco-Roman period.

3216. **Votive Hand.** The two first fingers are raised, the other two bent inwards. On the wrist is incised : APICTOKΛHC ΕΠΙCTATEΥCA ΔIC ABAZIΩ — *Ἀριστοκλῆς ἐπιστατεύσα(ς) Διὶ Σαβαζίῳ.*

Ht. $6\frac{1}{4}$ in. Asia Minor, 1898. Green patina. For the dedication, cf. No. 874. Aristocles had served as an *ἐπιστάτης* or superintendent of some kind.

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GREEK BRONZES FROM PARAMYTHIA.

GREEK BRONZES.

GREEK MIRROR-CASE.

GREEK MIRROR-CASES.

GREEK BRONZES.

ETRUSCAN BRONZES.

ETRUSCAN BRONZES.

ETRUSCAN BRONZES.

ETRUSCAN BRONZES.

ETRUSCAN BRONZES.

ARCHAIC MIRRORS.

ARCHAIC ETRUSCAN MIRROR.

ETRUSCAN MIRRORS.

603
MARS.
Blacas.
PART of GROUP of HERAKLES SUBDUING
HORSES of DIOMEDES.
671
[BLACAS.
SUPPORT of CANDELABRUM.
666

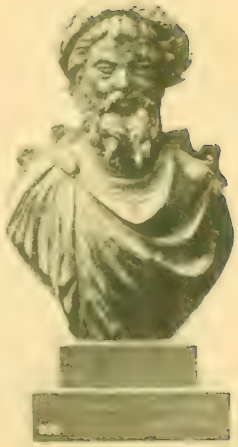
GAULISH BRONZES.

GAULISH BRONZES.

STATUETTES OF HERACLES AND ARES.

GRAECO-ROMAN STATUETTES.

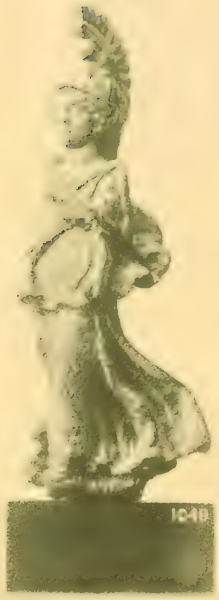
BRONZE PATERA.



GRAECO-ROMAN BRONZES.

GRAECO-ROMAN BRONZES.

GRAECO-ROMAN BRONZES.



STATUETTES OF ATHENÈ.

GRAECO-ROMAN STATUETTES.

ETRUSCAN CISTA: ACHILLES SLAYING TROJAN CAPTIVES.

GREEK MIRROR-CASES.

739 B7 CLARP
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British Museum.
Catalogue of the bronzes, Greek, Roman,

Art NK 7907 .B8 1899

British Museum. Dept. of Greek and Roman

Catalogue of the bronzes, Greek, Roman, and Etruscan,